

THE INLAND PRINTER

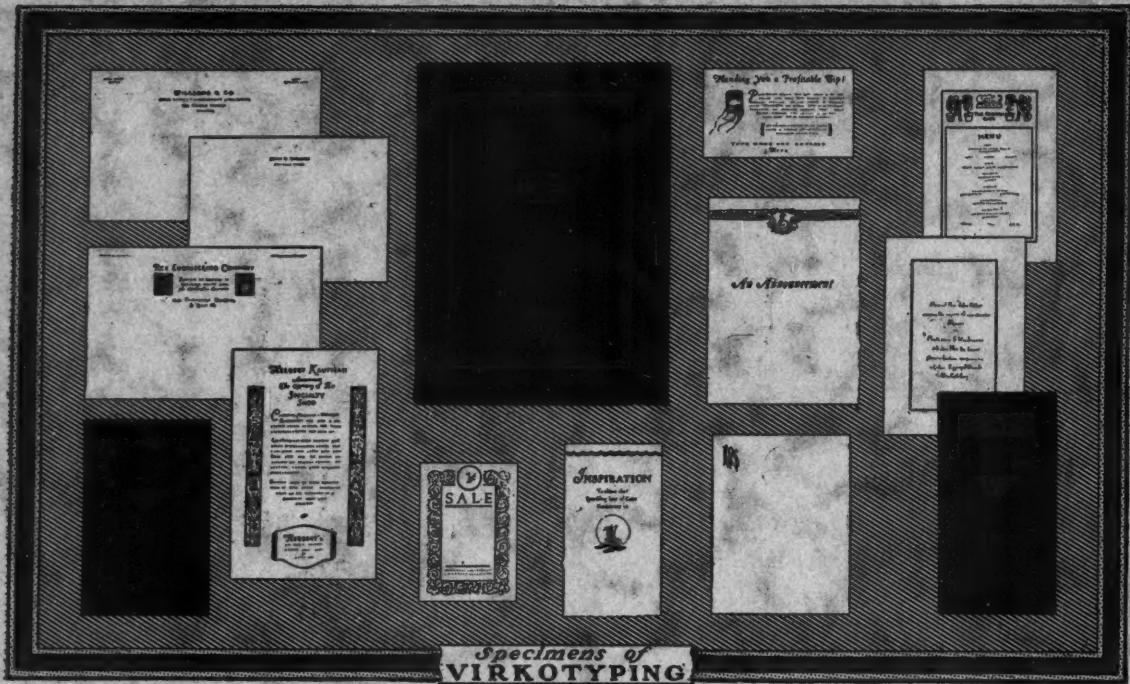
*The Leading Business
and Technical Journal of the
World in the Printing &
Allied Industries*



APRIL 1927

Volume LXXIX

Number One



Specimens of
VIRKOTYPING

The Virkotype Process Is a VERSATILE Process

Too many printers think of VIRKOTYPING—or raised-letter printing—as a specialty, adaptable only for commercial stationery or announcements done in the formal manner of the engraver.

Actually, VIRKOTYPING is adaptable for practically all forms of printing. Catalogue covers, booklet covers, de luxe announcements, mailing cards, envelope enclosures, counter signs, box tops, etc., may be materially enhanced

in beauty, interest and *value* by VIRKOTYPING.

On one hand VIRKOTYPING offers the printer an established and growing demand for commercial stationery and formal announcements.

On the other hand, VIRKOTYPING offers limitless opportunities for creating and selling new and different effects on all forms of fine printing.

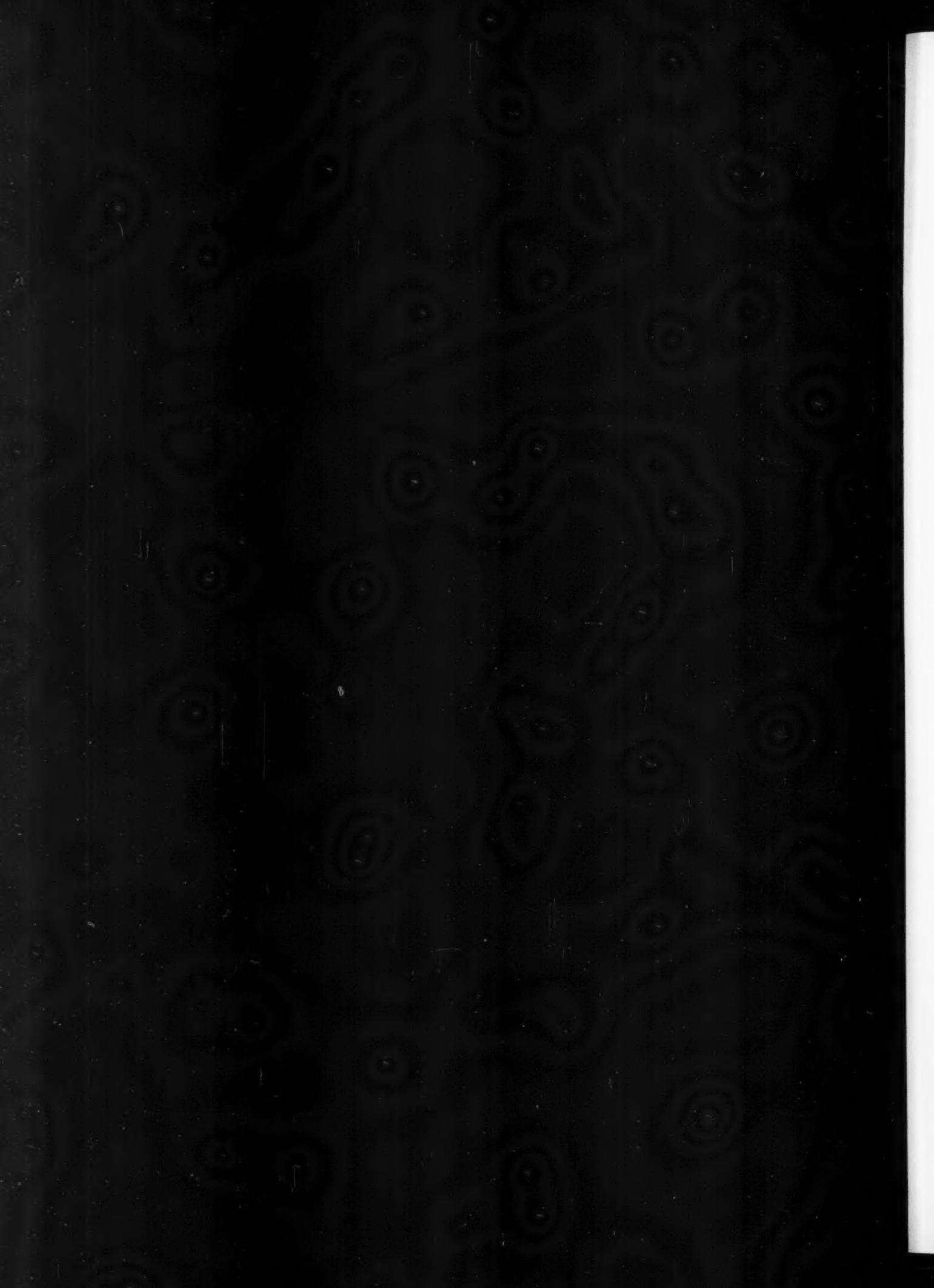
We will be glad to send you samples showing the versatility of the VIRKOTYPE Process and tell you how you can profitably use it.

EXHIBITOR
GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927

WOOD, NATHAN & VIRKUS CO., 547 West 23rd Street, New York

VIRKOTYPE





v.
re

Distributors of
BUTLER PAPER

J. W. Butler Paper Company	Chicago
Standard Paper Company	Milwaukee
McClellan Paper Company	Minneapolis
McClellan Paper Company	St. Paul
McClellan Paper Company	Duluth
Butler Paper Company	Detroit
Central Michigan Paper Co.	Grand Rapids
Butler Paper Company, Inc.	New York
Mississippi Valley Paper Co.	St. Louis
Missouri-Interstate Paper Co.	Kansas City
Southwestern Paper Company	Dallas
Southwestern Paper Company	Fort Worth
Southwestern Paper Company	Houston
Butler Paper Company	Denver
Sierra Paper Company	Los Angeles
Pacific Coast Paper Company	San Francisco
Pacific Coast Paper Company	Fresno
Mutual Paper Corporation	Seattle
Butler American Paper Company	New York
Patten Company, Ltd.	Honolulu



Eighty-three Years' Service to Printers

Butler Brands of Paper

ARE UNQUALIFIEDLY
GUARANTEED
TO FILL EVERY PURPOSE
FOR WHICH
THEY ARE MADE



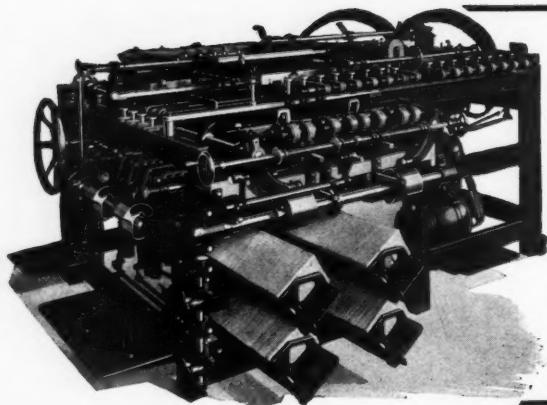
And Now BUTLER Guarantees Quality

Butler assumes full responsibility for all papers bearing the Butler Brand. We make and sell these papers to fulfil specific requirements and guarantee them to be satisfactory for every purpose for which they are produced.

Buy Butler papers with the full assurance that they are exactly as represented and that the responsibility is ours—not yours—if the paper does not faithfully serve the purpose for which it is made.

Take full advantage of this new security and the Butler Price Guarantee which was created for your benefit.

Butler Paper



The Four 32 Quad Folder

The "ULTIMATE"—Made by Brown Folding Machine Co.

We present to the trade a machine that will take the full size sheet of 46x68 and deliver a complete sheet of four 32ds, making 128 pages, all right angle folds, all heads perforated. The speed of this machine is from twenty-five hundred (2,500) to three thousand (3,000) per hour. It has a great advantage over a machine that delivers inserted 16ths, or two 32ds. It will give a better register than any other Folder that handles half the size of the sheet, as the trouble has always been on the cutting of sheets on the press, which are never accurately cut.

Send for full information

Stolp-Gore Company 710-712 W. Jackson Blvd.
CHICAGO, ILL.

ROYLE ENGRAVING MACHINERY

Paterson N.J.

7A
1/2

Royle Equipment is the accepted world's standard

Routing Machines
Circular and Jig Saws
Bevelers and Liners
Trimmers, Shoot Boards
Rotary Planer
Ruling Machines
Cutters and Accessories

JOHN ROYLE & SONS
PATERSON - NEW JERSEY

THE INLAND PRINTER

Volume 79, No. 1

April, 1927

HARRY HILLMAN, *Editor-in-Chief* · MARTIN HEIR, *Associate Editor*

Published Monthly by

THE INLAND PRINTER COMPANY

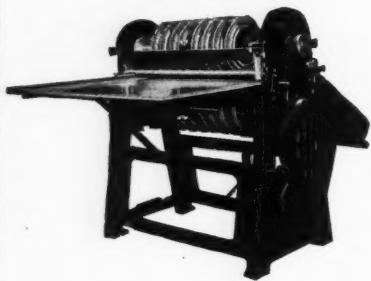
632 SHERMAN STREET ~ CHICAGO, U. S. A.

New York Advertising Office: 41 Park Row

TERMS: United States, \$4 a year in advance; single copy, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at
Chicago, Illinois, under act of March 3, 1879

The ROSBACK Round Hole Rotary Perforator



The largest check manufacturers in the world recognize the wonderful capacity of the Rosback Round Hole Rotary Perforator and use it for both pocket and customers' checks.

Others use it for all classes of commercial work, such as receipts, phone bills, invoices, poster and trading stamps, and, in fact, any and all jobs of perforating.

Any number of lines of perforation and from 1 to 10 sheets at a time, depending upon the weight of stock.

Guaranteed to save you from 50 to 75% of your present perforating cost.

BUILT BY

F. P. ROSBACK COMPANY, Benton Harbor, Mich.

The Largest Perforator Factory in the World



A Repeat Order Is Proof of Satisfaction

Of all Intertype customers operating 10 or more Intertypes 87% have shown their satisfaction in Intertype performance by one or more *repeat orders*, while 63% have placed *three* or more repeat orders.

For the year 1926, 42% of all Intertype customers were *repeat order* customers.

Could you ask any stronger proof of the uniform satisfaction with Intertypes?

Isn't it quite evident that the Intertype Composing Machine **MUST** have *very valuable features*? Wouldn't you like to know what these valuable features are?

Investigate....



INTERTYPE CORPORATION: New York 1440 Broadway; Chicago 130 N. Franklin St.; Memphis McCall Bldg.; San Francisco 560 Howard St.; Los Angeles 1240 S. Main St.; Boston 80 Federal St.; London; Berlin





ROYAL
PRESENTS
A DISTINGUISHED
EXAMPLE OF
ELECTROTYPEING
CRAFTSMANSHIP
BY COURTESY
OF ONE OF ITS OLDEST
PATRONS
THE CURTIS
PUBLISHING COMPANY
PHILADELPHIA

—Royal Electotype Company, Philadelphia, New York, Boston

Recent Decisions on the Press Question

DURING January, 1927, the 61 printing concerns in the United States listed below, installed 67 Miehle Vertical Presses, thus reaching a decision as to which is the best press to buy. These concerns have been confronted with the same question 54 times before and reached the same decision. They now have 121 Miehle Vertical Presses. In addition to these purchases there were 23 Miehle Vertical Presses shipped abroad during January, making a total of **90 Miehle Vertical Presses purchased during that month.**



Mercury Press, Inc., Chicago, Ill.	1
Previously purchased 2	
Evans-Winter-Hebb, Inc., Detroit, Mich.	1
Previously purchased 4	
Printers Holding Corporation, New York City	1
Elmo Press, Inc., New York City	1
Signal Printing Co., Chicago Heights, Ill.	1
Hyper Press, Inc., New York City	2
The Morris Gartner Co., Chicago, Ill.	1
James T. Igoe Co., Chicago, Ill.	1
Previously purchased 1	
De Luxe Check Printers, St. Paul, Minn., and Branches	1
Previously purchased 4	
Sandelman Brothers, New York City	1
Ace Printing Co., New York City	1
Chas. H. Jones Co., Inc., New York City	1
Conn & Thurman, Philadelphia, Pa.	1
Previously purchased 1	
Shaw-Walker Company, Muskegon, Mich.	1
Previously purchased 1	
Thos. J. Dalton, Dallas, Texas	1
Smith-Grieves Typesetting Co., Kansas City, Mo.	2
The Address, Baltimore, Md.	2
Trimmer Printing Co., York, Pa.	1
Previously purchased 1	
Zimmerman Witte Co., Sheboygan, Wis.	1
Isaac Goldman Co., New York City	1
Johnson City Publishing Co., Johnson City, N. Y.	1
Previously purchased 1	
C. S. Ogonowski, Schenectady, N. Y.	1
The Henderson Lithographing Co., Cincinnati, Ohio	1
Franklin Printing Co., Philadelphia	2
Previously purchased 8	
The May Company, Los Angeles, Calif.	1
Perry & Elliott, Lynn, Mass.	1
Previously purchased 2	
Rumford Printing Co., Concord, N. H.	1
Previously purchased 2	
Sholty Printing Co., Chicago, Ill.	1
Carbola Chemical Co., Inc., Natural Bridge, N. Y.	1
C. S. Binner Corporation, Boston, Mass.	1
William Haedrick & Sons, Brooklyn, N. Y.	1
A. Carlisle & Co. of Nevada, Reno, Nev.	1
Previously purchased for their San Francisco Plant 2	
Inter-City Printing Co., Harrisburg, Pa.	1

The J. W. Burke Co., Macon, Ga.	1
Previously purchased 1	
Frieseme Bros. Printing Co., Detroit, Mich.	2
Shaw Printing Co., Battle Creek, Mich.	1
Previously purchased 1	
Don M. Vestal, Ft. Worth, Texas	1
M. M. Rothschild of New York, Inc., New York City	1
S. H. Burbank Co., Philadelphia, Pa.	1
Previously purchased 1	
Petrie Brothers, East Rutherford, N. J.	1
Onondaga Printing Co., Syracuse, N. Y.	1
Previously purchased 1	
Journal & Courier Co., Little Falls, N. Y.	1
Insurance Co. of North America, Philadelphia, Pa.	1
Previously purchased 1	
Werner Printing Co., Chicago, Ill.	1
Bensler Press Co., Buffalo, N. Y.	1
Previously purchased 5	
Sinnickson, Chew & Sons Co., Camden, N. J.	1
Carlin Brothers, Philadelphia, Pa.	1
International Textbook Co., Scranton, Pa.	1
Previously purchased 1	
The Connecticut Mutual Life Insurance Co., Hartford, Conn.	1
Previously purchased 1	
The Print Shop, Newark, N. J.	1
Previously purchased 3	
The Kennedy Printing Co., Cleveland, Ohio	1
H. H. Conway Co., Chicago, Ill.	1
Equitable Life Ins. Co. of Iowa, Des Moines, Iowa	1
Previously purchased 1	
The Blakeley Printing Co., Chicago, Ill.	1
Previously purchased 1	
Boyer Printing & Binding Co., Lebanon, Pa.	1
Previously purchased 1	
Stuebe Binding & Printing Co., Green Bay, Wis.	1
Ditto, Incorporated, Chicago, Ill.	2
Previously purchased 6	
John H. Vestal Co., Chicago, Ill.	1
The Harter School Supply Co., Cleveland, Ohio	1
Previously purchased 1	
Niagara Frontier Publishing Co., Buffalo, N. Y.	1
The Esterbrook Steel Pen Mfg. Co., Camden, N. J.	1
Presses shipped abroad	23
Previously shipped abroad	576

Shipments for January, 1927—90 Miehle Verticals

MIEHLE PRINTING PRESS & MANUFACTURING CO.

Main Office and Factory

Fourteenth and Robey Streets
CHICAGO

PHILADELPHIA
BOSTON
DALLAS

SAN FRANCISCO
LOS ANGELES

ATLANTA, Dodson Printers' Supply Company
OKLAHOMA CITY, Western Newspaper Union
SALT LAKE CITY, Western Newspaper Union

Distributors for CANADA: Toronto Type Foundry Co., Toronto, Can.

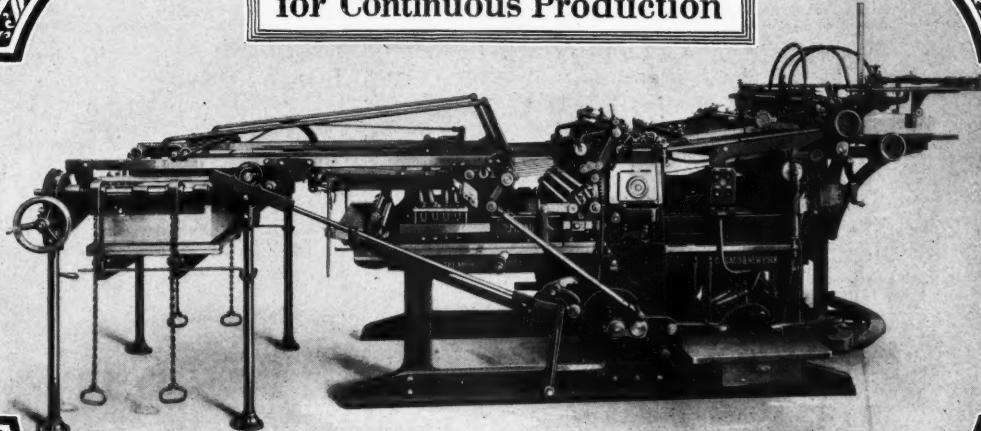
Sales Offices:

Operating Exhibits:

Transportation Building, Chicago

Printing Crafts Building, New York

Miehle Automatic PRESSES for Continuous Production



PROGRESS

NO PRINTER today would consider the use of hand presses. Even the foot-operated machine is practically extinct. Years ago, the power driven press had to fight for recognition and acceptance. It is always true with new methods. They make their way slowly at first.

Today, the completely automatic press is the basis upon which the production of printing is figured. Those who hold back from this inevitable progress put themselves out of the race.

Miehle Automatic Units represent the highest development in this field. You get finer quality and greater quantity with the minimum of effort and outlay. Investigate! Keep in step!

MIEHLE PRINTING PRESS & MFG. CO.

Main Office and Factory

Fourteenth and Robey Sts.
CHICAGO

PHILADELPHIA
BOSTON
DALLAS

Sales Offices:

ATLANTA, Dodson Printers' Supply Company
OKLAHOMA CITY, Western Newspaper Union
SALT LAKE CITY, Western Newspaper Union

Operating Exhibits:

Transportation Building, Chicago

Printing Crafts Building, New York

LEE PRESS

Users are Boosters
for they make money

Write us or any dealer today
to send you reason-why literature

Expressions from Users

"The LEE PRESS is a dandy and we have it clipping along every day. It registers perfectly and we don't see how a press could be any better."

THE BANNER PRESS
Marblehill, Miss.
W. S. Wiggs, Prop.

"We are sending you a copy of a 24x36 two-color Broadside containing half-tones, type, etc., which was printed on our LEE Two-Revolution Press. The impression, as you can see, is A-1 and the distribution is as good as any press costing twice as much. We are well pleased with the work being done on this press and you can refer to us at any time. We are just completing a 145,000 run for a Tablet Mill and have not had the least trouble with the press."

PROVIDENT PRINTING CO.
Tacoma, Wash.
By Jas. W. Kugel, Prop.

Expressions from Users

"It will surely interest you to learn what our LEE PRESS has done in three years in the Muskegon Record Plant."

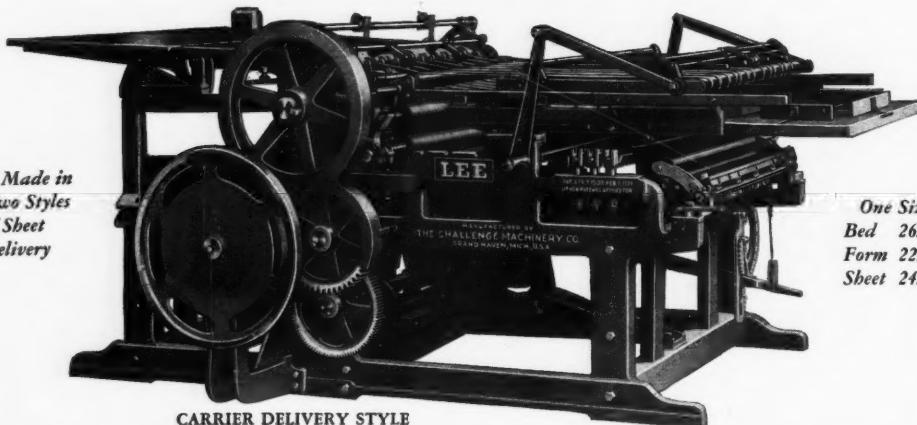
"We will wind up a wonderful record this week when the last copy of the Record will be printed on the press Friday, as a new rotary press is now being installed, the purchase of which has been made possible through the splendid work the LEE PRESS has done. The Lee of course will remain, but will be used exclusively for printing commercial work, which will keep it busy."

"The LEE has printed, as near as we can estimate, over 2,400,000 impressions on the Record alone, and about 500,000 more impressions on all kinds of commercial work. In all that time it has never had the attention of an expert pressman and has not cost a cent for repairs, except through two slight accidents caused by carelessness."

"The LEE has not only paid for itself, but has helped us to pay for \$17,000 worth of equipment and make it possible to buy the larger rotary machine."

Put me down for a LEE PRESS Booster."
THE MUSKEGON HEIGHTS RECORD
Muskegon, Mich. Glen O. Currey, Prop.

Is Made in
Two Styles
of Sheet
Delivery



CARRIER DELIVERY STYLE

One Size
Bed 26x38
Form 22x35
Sheet 24x36

Ease of Handling Because of Simplicity Makes the LEE PRESS a Money-Maker

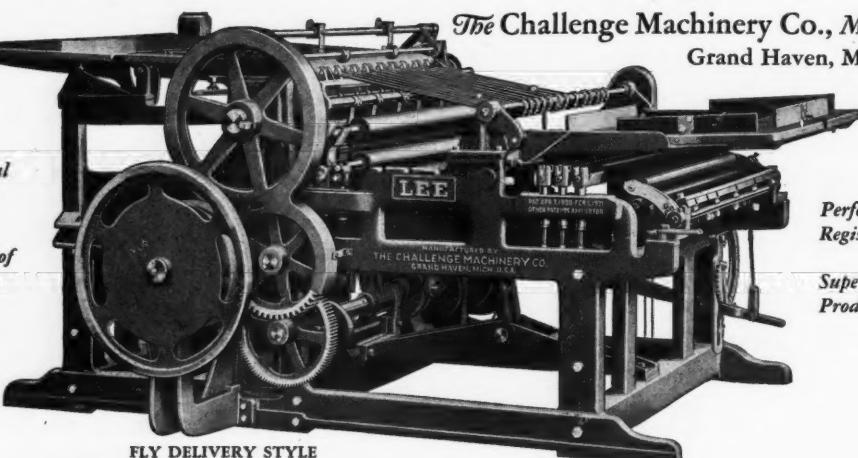
The Challenge Machinery Co., Mfrs.
Grand Haven, Mich.

Economical
First Cost

Low Cost of
Operation

Perfect
Register

Superior
Product



CLEAR SPRING ENGLISH FINISH



The Brochure

A WESTVACO SURFACE FOR
EVERY PRINTING NEED

The Mill Price List Distributors of *WESTVACO MILL BRAND PAPERS*

The Chatfield & Woods
Company
20 W. Glenn Street, *Atlanta, Ga.*

The Arnold-Roberts Company
Augusta, Me.

Bradley-Reese Company
308 W. Pratt Street, *Baltimore, Md.*

Graham Paper Company
1726 Avenue B, *Birmingham, Ala.*

The Arnold-Roberts Company
180 Congress Street, *Boston, Mass.*

The Union Paper & Twine
Company
Larkin Terminal Building,
Buffalo, N. Y.

Bradner Smith & Company
333 S. Desplaines Street, *Chicago, Ill.*

West Virginia Pulp & Paper
Company
732 Sherman Street, *Chicago, Ill.*

The Chatfield & Woods
Company
3rd, Plum & Pearl Streets,
Cincinnati, O.

The Union Paper & Twine
Company
116-128 St. Clair Avenue, N. W.
Cleveland, O.

Graham Paper Company
1001-1007 Broom Street, *Dallas, Texas*

Carpenter Paper Company
of Iowa
106-112 Seventh Street Viaduct,
Des Moines, Ia.

The Union Paper & Twine
Company
551 E. Fort Street, *Detroit, Mich.*

Graham Paper Company
201 Anthony Street, *El Paso, Texas*

Graham Paper Company
1002-1008 Washington Avenue,
Houston, Texas

Graham Paper Company
332-336 W. 6th Street, Traffic Way,
Kansas City, Mo.

West Virginia Pulp & Paper Co.
122 East 7th Street, *Los Angeles, Cal.*

The Mill Price List

*Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
Westvaco Folding Enamel
Pinnacle Extra Strong
Embossing Enamel
Westvaco Ideal Litho
Westvaco Satin White
Translucent
Westvaco Coated Post Card
Clear Spring Super
Clear Spring English Finish
Clear Spring Text
Westvaco Super
Westvaco MF
Westvaco Eggshell
Minerco Bond
Origa Writing
Westvaco Mimeograph
Westvaco Index Bristol
Westvaco Post Card*



Manufactured by

**WEST VIRGINIA PULP
& PAPER COMPANY**

The E. A. Bouer Company
175-185 Hanover Street,
Milwaukee, Wis.

Graham Paper Company
607 Washington Avenue, South,
Minneapolis, Minn.

Graham Paper Company
222 Second Avenue, North
Nashville, Tenn.

The Arnold-Roberts Company
511 Chapel Street, *New Haven, Conn.*

Graham Paper Company
S. Peters, Gravier & Fulton Streets,
New Orleans, La.

Beekman Paper and Card
Company, Inc.
137-141 Varick Street
New York, N. Y.

West Virginia Pulp & Paper
Company
200 Fifth Avenue, *New York, N. Y.*

Carpenter Paper Company
9th & Harney Streets, *Omaha, Neb.*

Lindsay Bros., Inc.
419 S. Front Street, *Philadelphia, Pa.*

The Chatfield & Woods
Company
2nd & Liberty Avenues,
Pittsburgh, Pa.

The Arnold-Roberts Company
86 Weybosset Street, *Providence, R. I.*

Richmond Paper Company,
Inc.
201 Governor Street, *Richmond, Va.*

The Union Paper & Twine
Company
25 Spencer Street, *Rochester, N. Y.*

Graham Paper Company
1014 Spruce Street, *St. Louis, Mo.*

Graham Paper Company
16 East 4th Street, *St. Paul, Minn.*

West Virginia Pulp & Paper
Company
503 Market Street, *San Francisco, Cal.*

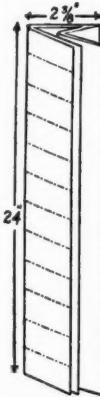
R. P. Andrews Paper
Company
704 1st Street, S. E., *Washington, D. C.*

R. P. Andrews Paper
Company
York, Pa.

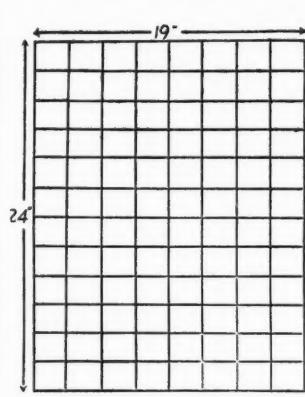
The Dexter 189-A Jobbing Folder with Two Loops

Will Fold Both of These Jobs

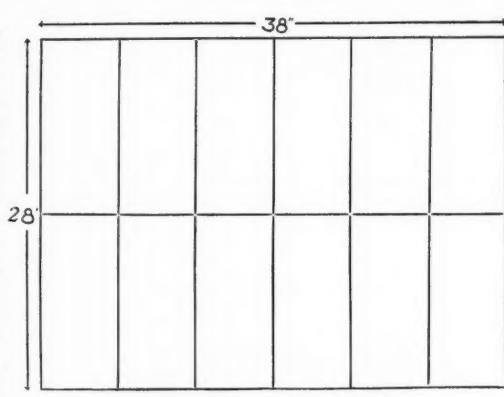
How would you fold them in your Plant?



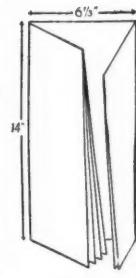
THE FOLD



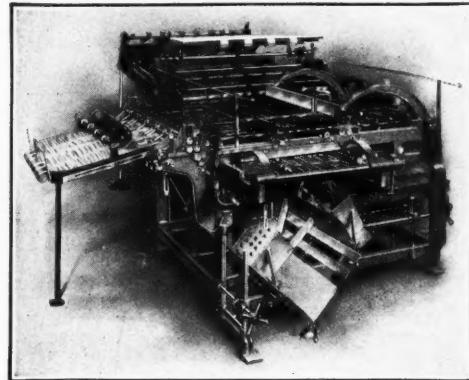
16-page booklet—12 up folded
3 Parallel Folds. Single book-
let, 2 x 2 3/8"



Broadside folded 3 Right Angles
and 1 parallel to 14" x 6 1/3"



THE FOLD



Dexter 189-A Jobbing Folder
with two loops

You Save:

One-third to One-half your Folding.
One-third to One-half your Cutting.
One-third to One-half your Stitching.
One-third to One-half your Inserting.
One-third to One-half the time for completing
the job after it is printed.

THE combined use of knife and loop folds as employed in the Dexter Jobbing Folder enables this machine to make many folds in signature sizes heretofore beyond the range of any folder.

Folding sheets in the same size that they come from pressassures accurately folded signatures and minimizes the handling of sheets after they are printed.

Ask for full details

Dexter Folder Company

28 West 23rd Street, New York

CHICAGO · PHILADELPHIA · BOSTON · CLEVELAND · ST. LOUIS

Mashek Form Truck



Safety!

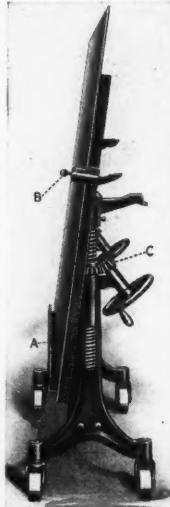
An elevating Form Truck, positive in action and so easy to operate that it is almost automatic. Gears at each end insure adjustment to overcome any unevenness in floor; all parts are standardized so that any replacements necessary are always right. Saves time and labor, insures against damage to heavy forms, and personal injury to employee, in handling.

No need for worry about forms not "lifting" through absence of cross-bars; nor for one man on each end of a chase and another in the center (with possibly a board for added safety) in handling a large form from imposing table to bed of press; nor of danger of "pi" in going to and from pressroom.

Forms are slid from stone to truck and from truck to press without possibility of any portion of the type matter falling from the chase. Heavy forms are handled easily. During the journey from stone to press there is no danger of striking the face of the form.

The top is first elevated for height in the tilted position, high enough to clear the bed of the press when swiveled horizontally.

The table top swivels on a central axle, making it easy to tilt. The axle bearings fit in sockets attached to fast ball-bearing adjustments at each end of truck. The table top is of 11-gauge steel, heavily reinforced. The above illustration shows workman transferring form from imposing surface to table-top of truck.



When the form is placed on this truck, the table top holding the form can be tilted as shown and wheeled through a twenty-inch space.

Lowest adjustment of table top from floor, 35 in.
Highest adjustment of table top from floor, 46 in.

Made in following sizes of tops (order by number):
No. 13482 . . . 36 x 43 inches
No. 13482-A . 36 x 46 inches
No. 13482-B . 36 x 50 inches
No. 13482-C . 40 x 53 inches
No. 13482-D . 42 x 56 inches
No. 13482-E . 42 x 62 inches
No. 13482-G . 42 x 65 inches
No. 13482-H . 46 x 68 inches
No. 13482-K . 48 x 74 inches

Truck frames are made in two sizes, 40 and 48 inches wide. First five sizes listed are supplied with 40-inch frames.

Hamilton Manufacturing Company, Two Rivers, Wis.

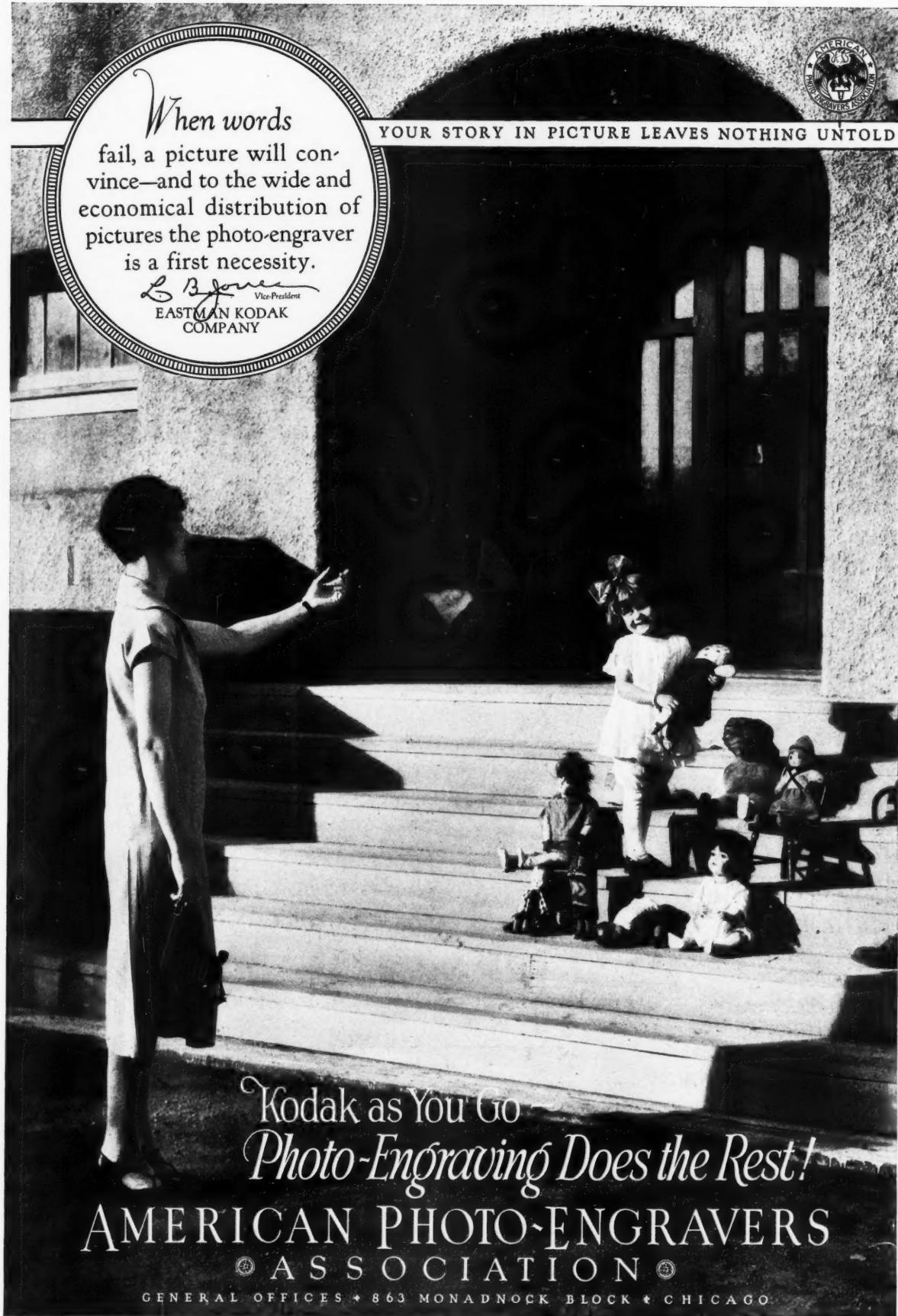
*Eastern Office and Warehouse: Rahway, New Jersey
For Sale by Leading Typefounders and Dealers Everywhere*

When words

fail, a picture will convince—and to the wide and economical distribution of pictures the photo-engraver is a first necessity.

L. B. Jones
Vice-President
EASTMAN KODAK
COMPANY

YOUR STORY IN PICTURE LEAVES NOTHING UNTOLD



*Kodak as You Go—
Photo-Engraving Does the Rest!*

AMERICAN PHOTO-ENGRAVERS
ASSOCIATION

GENERAL OFFICES • 863 MONADNOCK BLOCK • CHICAGO

Copyright 1927, American Photo-Engravers Association

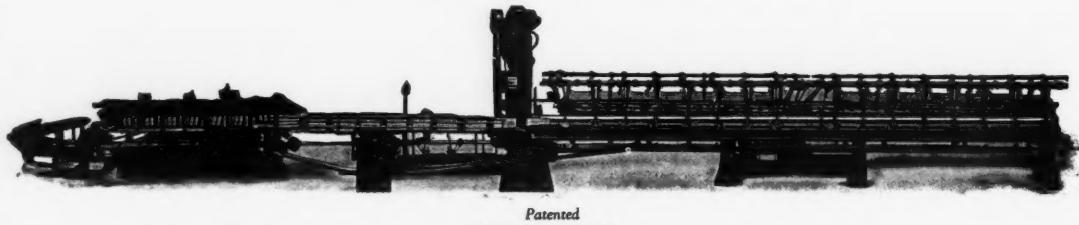
Speed!

BOOKS—At Speed of

120 per Minute on 9 by 12 machines

110 per Minute on 12 by 16 machines

Gathered, Stitched and Covered



The New Juengst Gatherer, Stitcher and Coverer

THE ONLY MACHINE

that will gather and jog two of the same books at the same time at a speed of 60 or 55 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

**Let us Solve your Bindery Troubles and give you accurate books—
more books and better books at less cost**

We Also Manufacture: Juengst Wireless Binders—Juengst Automatic Side Stitchers
Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

American Assembling Machine Company

INCORPORATED

415 N.Y. World Building, New York City

608 S. Dearborn St., Chicago



THERE IS SOMETHING NEW IN PAPER

KINKORA has all the alluring characteristics of the Far East. Indeed, this charming paper might have originated among the Chinese, who long ago, taught the world the fine art of paper making. Centuries past, the Oriental demonstrated his cleverness in the art of persuasion... by craftily employing the subtle things to which he knew others to be susceptible. The colors of Kinkora are remarkable. With them can be created almost any "atmosphere" desired

In the new Reading Portfolios are assembled many signatures—replete with suggestions for the use of the papers Louvain, Bodleian, and Kinkora. These will doubtless interest and help you. If you do not have them, your request will bring you this set—promptly. No obligation, of course. For obvious reasons, we must ask for the name of an individual.

— from languidness to vivacity — from delicacy to sturdiness— from conservatism to luxury— from bland placidness to passion. This paper has a persuasive lure. It commands attention. It has a marked affinity for all the various printing processes. It is so nearly

"the same on both sides" that it may easily be run "work-and-turn." Really new things are scarce in the world of paper—but Kinkora is new. Capitalize the many possibilities for effectiveness that this paper offers you.

*Kinkora is available in all colors, in several sizes and weights
Your dealer will always gladly supply you with sample sheets*

READING PAPER MILLS of READING, PENNSYLVANIA
PRACTICAL MAKERS OF QUALITY PAPERS SINCE EIGHTEEN SIXTY-SIX





President Loring's Endorsement:

President of International Trade Composition Association writes as follows, his letter being similar to many others received:

"While we have five composing room saws, any one of which will miter large numbers of rules or borders at one time, we find the ROUSE Rotary Miterer the simplest and most accurate for this type of work. Not only is the Rouse Mitering Machine a product worthy of its name, but also we have used the new ROUSE Page Frames with a great deal of success. The greatest time-saving devices that have come to our attention in a long time."



Rouse Page Frame



KIMBALL A. LORING

The above statement from one of the best known trade compositors endorses ROUSE Page Frames in

the same complete manner as letters received from numbers of the finest printing plants, such as L. Middleditch Co., N. Y.; Vermontville Printing Co., Vermontville, Mich.; W. H. Fisher Co., Greensboro, N. C.; Rapid Press, Long Island City; Case, Lockwood & Brainard Co., Hartford, and many other users of thousands of ROUSE Page Frames.

This frame locks around any type form; it actually reduces justification labor 50%; it remains on form while printing and eliminates expensive work-ups; it insures the compositor and stone-man against "pi" in handling loose type.

Users say the ROUSE Page Frame is an absolute necessity in a strictly modern composing room. All Type Foundry salesmen carry small demonstrating samples.

Rouse Rotary Miterer

In the finest composing rooms everywhere you now find this motor driven high-speed mitering machine. It cuts direct from the strip—making two miters at one operation. No cutting to size in advance. Miters 2 to 12 pt. stock from 3 to 160 pica lengths. Fine point gauge. Miters brass or type metal. Motor $\frac{1}{4}$ H. P.



Read What Rotary Miterer Users Say:

Monotype Composition Co. (Baltimore): "Mitered corners join perfectly and fit as snugly as though they were soldered."

Cornwall Press, Ltd. (London, Eng.): "Machine has been in continuous use during past twelve months and has not developed a single fault."

The Technical Press (New York City): "Since we purchased two ROUSE Rotary Mitering Machines a year ago we have obtained wonderful results."

C. E. Ruckstuhl, President The Typographic Service Company (New York): "Most valuable piece of labor-saving machinery installed in our composing room in recent years."

San Francisco Herald: "I cannot express to you how much we think of the miterer. It is a wonder."



EXHIBITOR
GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927

H. B. ROUSE & CO.
2214-16 WARD ST., CHICAGO



Push button control including starting, stopping, inching, reversing and dynamic brake stopping are some of the features that make Kimble alternating current cylinder press control so popular with printers.

Push-Button Control *that* Boosts Production

IDLE PRESSES make no profits. It is saving in idle press time that makes Kimble Cylinder Press Control so profitable for printers. Inch and reversing at the touch of a button reduce make-ready and registering time to the minimum. Convenient push button starting and acceleration to the preset running speed through push button control save press time and the energy of the pressman. The comparative low cost of Kimble Push Button control makes it a profitable investment for every press. Secure the advantages of this efficient control for your cylinder press department.

Ask your printers' supply salesman or write us

KIMBLE ELECTRIC COMPANY
2408 West Erie Street
Chicago, Illinois

KIMBLE MOTORS

Made for Printers since 1905

KREOLITE

Do Your Floors Retard Production?

Do your floors stand up under the heavy weight and vibration of printing presses or the constant trucking of forms and paper stock?

Printers need good floors. Everywhere in the printing industry Kreolite Wood Block Floors have solved these problems. The picture below shows one of the floors of the R. R. Donnelley & Sons Company's plant at Crawfordsville, Indiana.

If you have floor problems let

our engineers study them and make recommendations without obligation to you.

The Jennison-Wright Co., Toledo, O.

*Branches in All
Large Cities*



WOOD BLOCK FLOORING

Please Mention THE INLAND PRINTER When Writing to Advertisers.

HAWTIN SERVICE

THE signature on the dotted line is the real test of your advertising. The organization that backs up its sales force with better selling ideas, better art work, better illustrations, will over-ride competition, reduce selling cost and bank more profits.



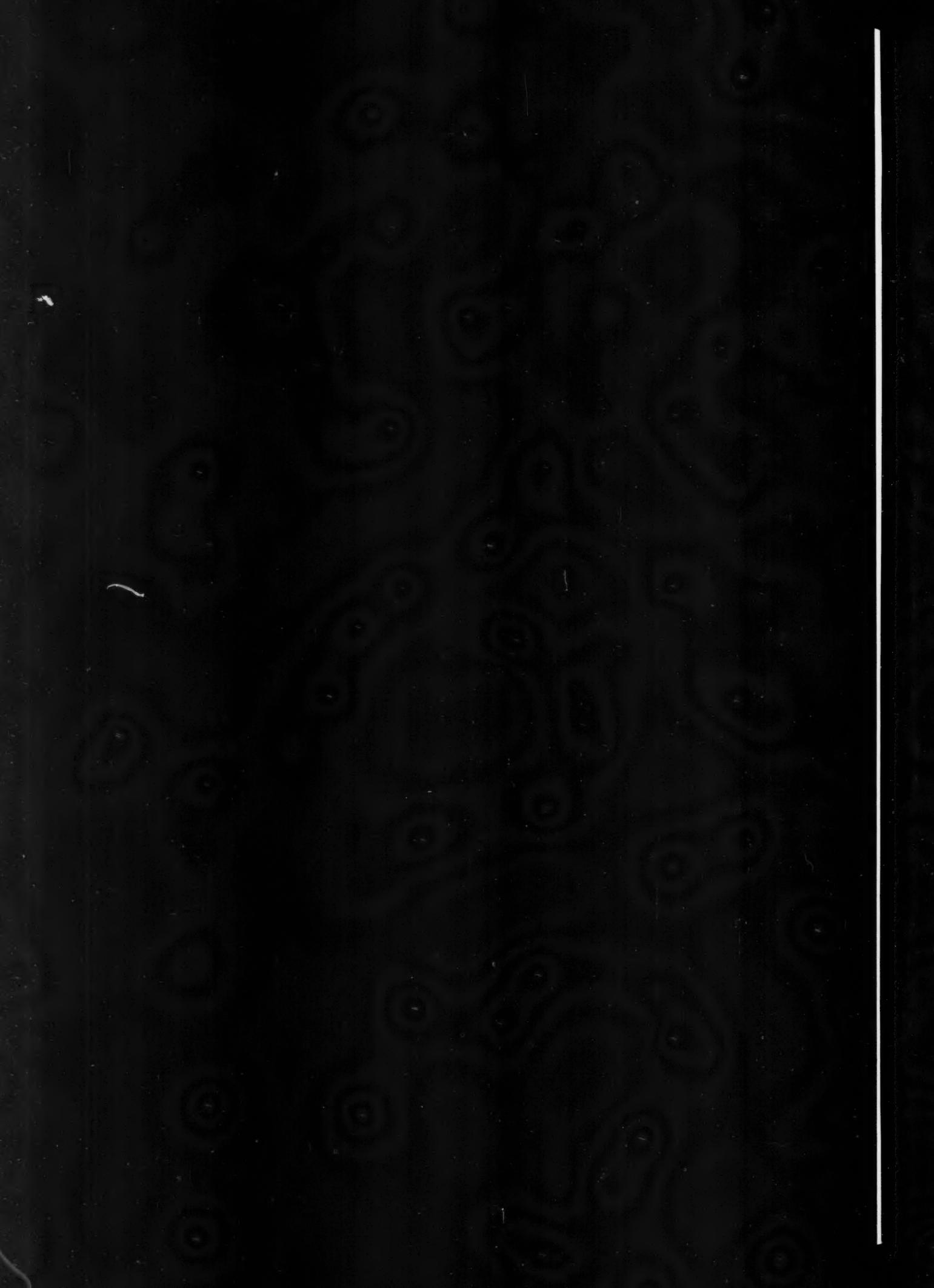
HAWTIN
SERVICE

THE HAWTIN COMPANY
IDEAS · DRAWINGS · PRINTING PLATES · AD SETTING
CHICAGO, ILL.

HAWTIN
SERVICE

YOUR STORY IN PICTURE LEAVES NOTHING UNTOLD







THE THREE
KAMARGO COVERS
INCLUDING
Morocco, Gay Head, and Garag
are Worthy of the Artist

The master musician commands the finest instrument.
For only through the finest instrument can his art be
expressed in all its beauty.

Many masters of the graphic arts make frequent use
of the three Kamargo Covers.

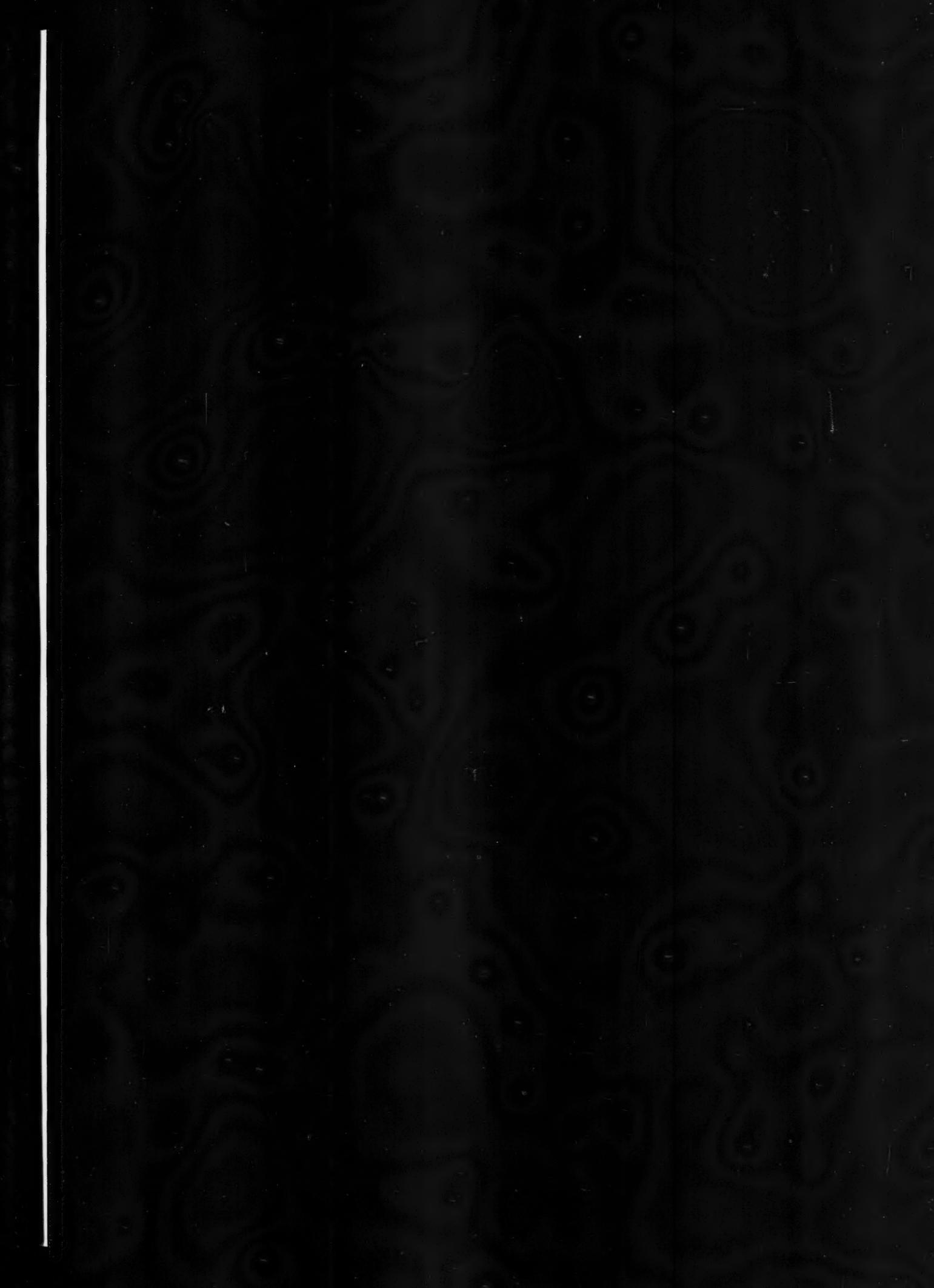
For in these covers are recognized the qualities that
contribute substantially to the realization of beautiful
and effective printing.

Have you your copy of Kamargo Mill's new book of
"Ten Basic Treatments"? Prepared especially for the
worker in the graphic arts, this book is helping many
designers to create better printing.

If you haven't a copy, write to the paper merchant from
whom you buy Kamargo Covers.



KAMARGO MILLS
KNOWLTON BROTHERS ESTABLISHED 1808 WATERTOWN, N. Y.





Announcing
A NEW LINE of
STEEL LITHO
Certificates and Bordered Blanks

SO beautiful, so impressive, so inherently suggestive of value are these new Goes Blanks that they are certain to fascinate you—to win your immediate approval.

Each time you finger one you will instinctively admire the beautiful cuttings of the engraver's needle, the sharpness and the detail of fine lithography, and the crackle and the enduring qualities of fine Goes Linen Bond paper.

This beautiful new Line of Blanks has been designed and produced to meet a persistent and constantly increasing demand for a line of *Lithographed Stock Certificates and Bordered Blanks* of exceptional quality—a line of *Lithographed Blanks* which will reflect the value of every issue printed upon them and the merit of every organization which uses them—a line of Blanks high in quality, rich in appearance, yet reasonable in price.

The new line is composed of 16 styles including Certificates with the regular corporation wording upon them, open faced or blank body Certificates, Bordered Blanks, and a beautiful series of Common and Preferred Certificates. In addition, most of the styles in our old Steel-Litho Line will be modified in design slightly and carried in this new line under new style numbers.

A complete sample set is yours for the asking. Be prepared! Have these beautiful new samples at hand for your next prospect.

GOES LITHOGRAPHING COMPANY
35 WEST 61st STREET, CHICAGO



© GOES

(3826)

The Knife of SUPERIOR Quality

With a Keen Cutting Edge



DOWD
"SPECIAL A"

PTHE increasing demand for Dowd "Special A" Paper Cutting Knives among printers everywhere is proof of their superiority. Hundreds of printers have found in "Special A" Knives a method of solving their cutting difficulties. Correct hardness and temper are features of this knife which assure long service and the keen-cutting edge makes for remarkable accuracy with minimum regrinding. You are privileged to try Dowd "Special A" Paper Knives for ten days without cost or obligation. Order a trial set today.

YOU BE THE JUDGE

R. J. DOWD KNIFE WORKS

Makers of Better Cutting Knives Since 1847

BELOIT, WISCONSIN





Good Printing at a Profit in an Austin Daylight Plant

WHEN you decide to stop struggling against the handicap of poor lighting, inefficient layout, cramped quarters and the other disadvantages of an out-of-date or outgrown plant then come to Austin.

You will approve, as other printers have, of the way in which Austin can take over the whole job of architectural design, construction, and building equipment. No division of responsibility, no disputes or excuses.

Austin Engineers know printing plant requirements from years of experience in designing printing plants, and you know in advance just what you are going to get and what it will cost.

Austin guarantees:

- A—Total cost for the complete project in advance.
- B—Completion date, with bonus and penalty clause if desired.
- C—Quality of materials and workmanship.

You will get maximum value per dollar invested when you turn your building project over to Austin. Ample evidence will satisfy you in advance on this score.

For approximate costs and other valuable data, wire, phone the nearest Austin Office listed below, or send the memo.

THE AUSTIN COMPANY, Engineers and Builders, Cleveland
New York Cincinnati Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Portland Miami
The Austin Company of Texas: Dallas The Austin Company of California: Los Angeles and San Francisco

AUSTIN

Complete Building Service



Memo to THE AUSTIN COMPANY, Cleveland—

We are interested in a

project containing sq. ft. Send me a personal copy of

"The Austin Book of Buildings." Individual.....

Firm..... City.....



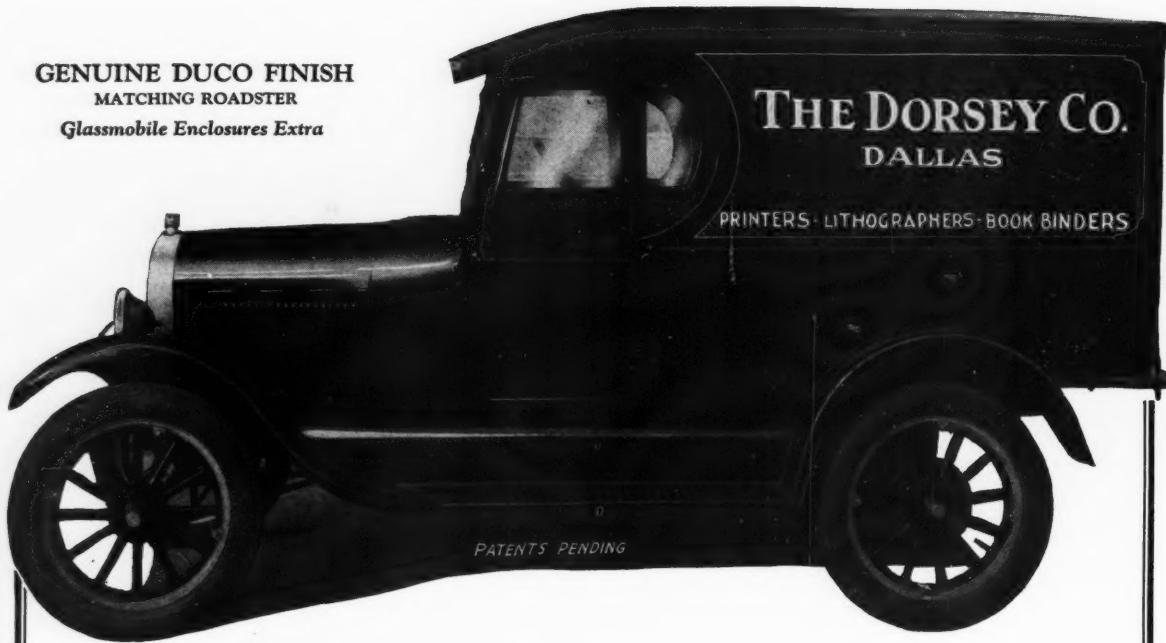
I.P.4-27

GENUINE DUCO FINISH
MATCHING ROADSTER
Glassmobile Enclosures Extra

THE DORSEY CO.
DALLAS

PRINTERS · LITHOGRAPHERS · BOOK BINDERS

PATENTS PENDING



Edwards Slipon Panel Body No. 40 for FORD AND CHEVROLET ROADSTERS

Durability:

The watchword in designing this, the lightest of all panel bodies. It is built stanch and compact, of oak frame completely encased with full finished steel paneling. Solid roof covered with double texture Cobra Grain ducking, watertight doors and tongue and groove floor insure dry body always. Finished in Duco on Chevrolet and Ford bodies. Ask your dealer for color assortment.

Convertibility:

An important item—increasing the resale value—permitting roadster comfort. Light weight construction with a maximum capacity (weight, 260 pounds net; capacity, 60 and 72 cubic feet). It is distinctive, practical, economical and attractive, increasing efficiency of driver-salesmen and makes favorable, lasting impressions. Top and turtle back on new roadster more than pay freight and mounting.

THE ULTIMATE LIGHT DELIVERY Built Especially for Printers

For FORD Roadsters: 1924, '25, '26 and '27 Models
No. 40 (net wt. 260 lbs., cap. 60 cu. ft., length 51") - \$100
No. 50 (net wt. 275 lbs., cap. 72 cu. ft., length 60") - 110
For CHEVROLET Roadsters: 1926 and '27 Models
No. 30 (net wt. 275 lbs., cap. 72 cu. ft., length 64") - \$120
[All Prices F. O. B. Dallas]

REQUEST A DEMONSTRATION

No obligation. Stocks everywhere. Fleets placed everywhere. Order your first unit now—in choice size and color. For complete detailed information call your authorized dealer today.

DISTINCTIVE—PRACTICAL—ECONOMICAL Easy to Slip On and Off

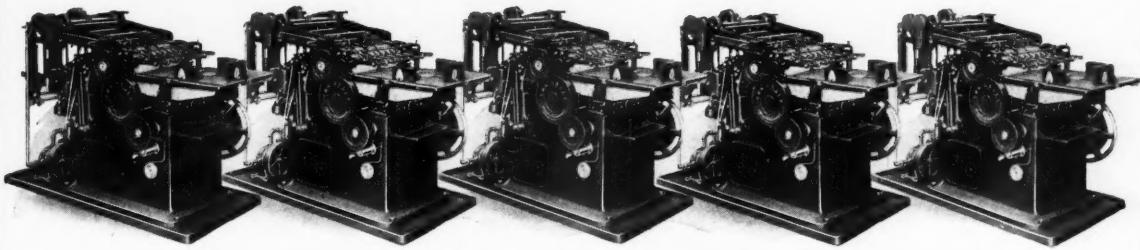
SOLD BY FORD AND CHEVROLET DEALERS ONLY

EDWARDS WHEEL AND BODY WORKS, Inc.
Manufacturers

EDWARDS BLOCK

DALLAS, TEXAS

They Wanted More Kellys



A GROUP OF STYLE B KELLY SPECIAL AUTOMATIC PRINTING PRESSES

— 6 ~ 8 ~ 15 —

RECENT SALES have increased the Kelly group installations in three printing plants to six, eight and fifteen presses. In each case the original purchase was one Kelly. Repeat orders from time to time have brought the total installations to the figures above. There are hundreds of Kelly group installations among the progressive printing houses—indisputable proof of Kelly worth and efficiency; evidence of the exclusive merit and quality that induced so many repeat orders. Printers who *invested* in one Kelly (every Kelly purchase is an investment) have found it to be an unusual money-maker. This outstanding quality led to repurchases, each one contributing to payroll economy, aside from the other major factors of production, quality of printing and low operating costs. Think it over!

For Sale at all Selling Houses of the

American Type Founders Company

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; SEARS COMPANY CANADA LIMITED, TORONTO-MONTREAL-WINNIPEG;
ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand;
CANADIAN-AMERICAN MACHINERY CO., London, England



SET IN BODONI AND BODONI ITALIC ADVERTISING BRACKETS

—“we are satisfied customers”

Says Mr. Havermale of the Biola Press,
speaking of their

CLINE UNIVERSAL CONTROLLERS



The Cline Electric Mfg. Co. furnish Motors and Control Equipments for Printing Presses and Auxiliary Machinery for Newspaper and Job Presses

CLINE ELECTRIC MFG. CO.

MAIN OFFICE, CONWAY BUILDING, 111 W. WASHINGTON ST., CHICAGO ILL.

WESTERN OFFICE
FIRST NAT'L BANK BLDG.
SAN FRANCISCO
CALIFORNIA



EASTERN OFFICE
MARBRIDGE BLDG.
47 WEST 34TH ST.
NEW YORK CITY

The Diamond Power Paper Cutter

is not a new and untried cutter, but has been on the market for over seventeen years, being improved from year to year, keeping it strictly up to date in every way.

That the Diamond is the best cutter of its size is evidenced by the fact that it has the largest sale, and many thousands of them are in constant use throughout the United States, Canada, and in many foreign countries.

Ask for Literature—Your Dealer will gladly show you a Diamond

The Challenge Machinery Company, Manufacturers

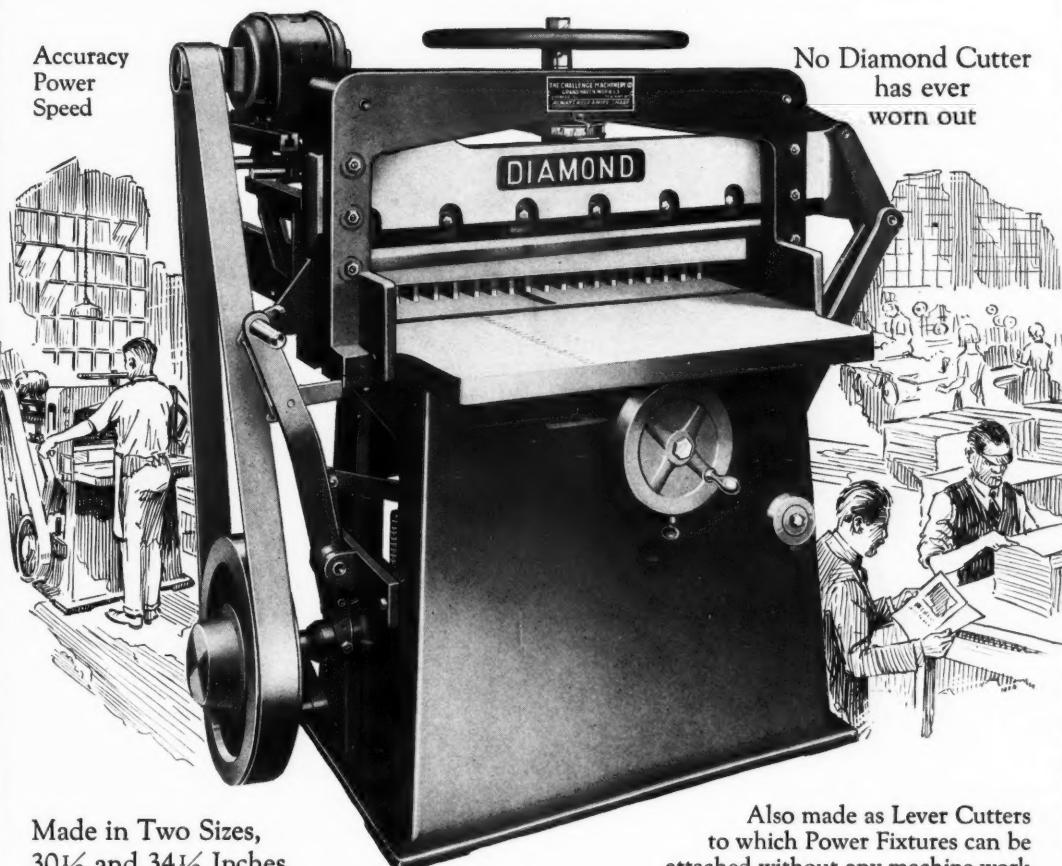
CHICAGO, 17-19 E. Austin Ave.

Grand Haven, Mich.

NEW YORK, 220 W. 19th St.

Accuracy
Power
Speed

No Diamond Cutter
has ever
worn out



Made in Two Sizes,
30½ and 34½ Inches

Also made as Lever Cutters
to which Power Fixtures can be
attached without any machine work

New Perfect Magazines for Mergenthaler Linotype Machines

Standard Interchangeable Magazines

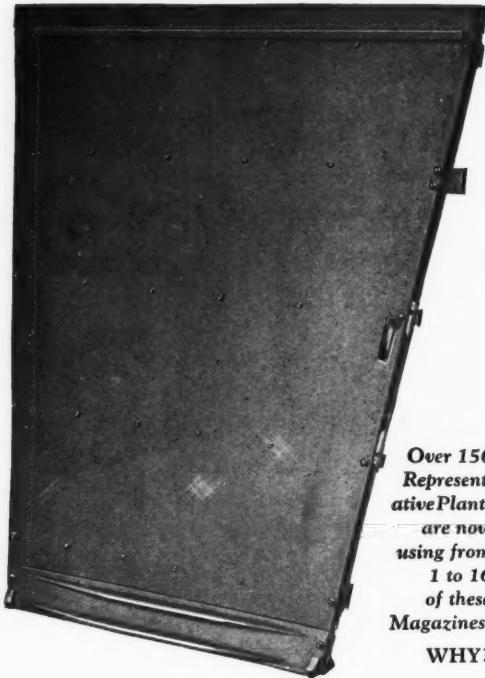
Full Size **\$150** Immediate
Delivery

Less 3% 10 Days

Split Interchangeable Magazines

Lower Half
Only **\$110** Immediate
Delivery

Less 3% 10 Days



Over 150
Represent-
ative Plants
are now
using from
1 to 16
of these
Magazines.

WHY?

At Our Risk

Let us ship you a Magazine on trial; use it on your own Machines for thirty days; if you are thoroughly satisfied, keep it, and we will bill it to you—otherwise, return it at our expense—no obligations. *Fair enough?*

They are interchangeable and fit perfectly on all Standard Linotype Machines, including Models Nos. 26, 25, 19, 18, 14, 8, 5 and 4.

Our deferred payment plan will enable you to purchase Magazines on easy terms.

Manufactured by

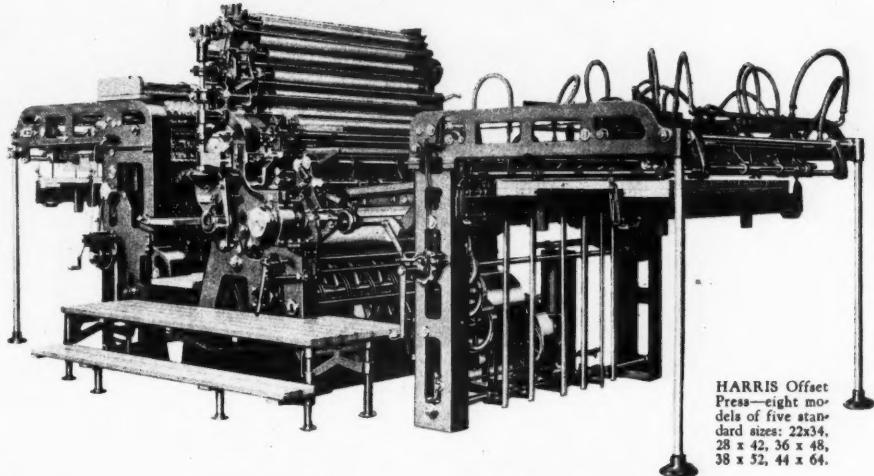
RICH & MCLEAN, Inc.
ESTABLISHED 15 YEARS

73 Beekman Street
New York City

The Better Magazine for Less Money

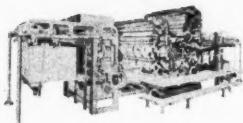
HARRIS

offset  presses



HARRIS Offset
Press—eight mod-
els of five stan-
dard sizes: 22x34,
28 x 42, 36 x 48,
38 x 52, 44 x 64.

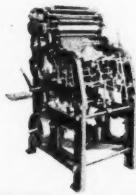
Representative of Harris- Seybold-Potter Service



The two color HARRIS Offset
Press. Sizes 36x48, 38x52, 44x64.



The single color HARRIS
Offset Press. Sizes 22x34,
28x42, 36x48, 38x52, 44x64



The HARRIS Envelope Blanker.
HARRIS Envelope and Card Press.
Single and two color models.

Users of Harris Offset Presses know that "Harris" means "service." To them, the name "Harris" is symbolic of the kind of service which will be given on ALL products of the company. It also indicates that this popular press will continue to be one of the industry's leading offsets.

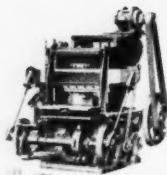
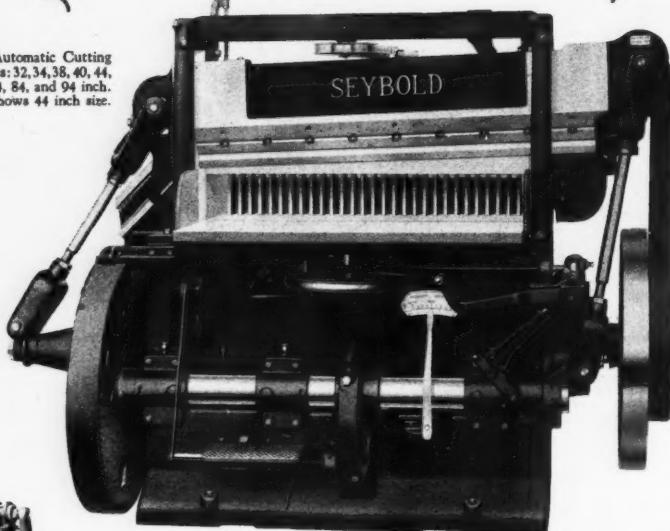
In every way, the pleasant relations of the past between you and EACH of the component companies will be more pleasant now that a combined organization is working unitedly in your interests.

HARRIS-SEYBOLD-POTTER CO.
General Offices Cleveland, Ohio

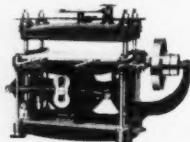
HARRIS-SEYBOLD-POTTER

SEYBOLD

SEYBOLD Automatic Cutting Machine. Sizes: 32, 34, 38, 40, 44, 50, 56, 64, 74, 84, and 94 inch. Illustration shows 44 inch size.



The SEYBOLD Three knife
trimmer. Also made in con-
tinuous style. An example of
the SEYBOLD complete line.



The SEYBOLD Die Presses.
Recognized the world over.



The SEYBOLD Round Corner Cutter. This, with Embossers and Book Compressors, rounds out the SEYBOLD complete line.

Distribution Beyond Improvement

The Seybold distributing organizations will continue in the wonderful work they have done, unchanged in any respect.

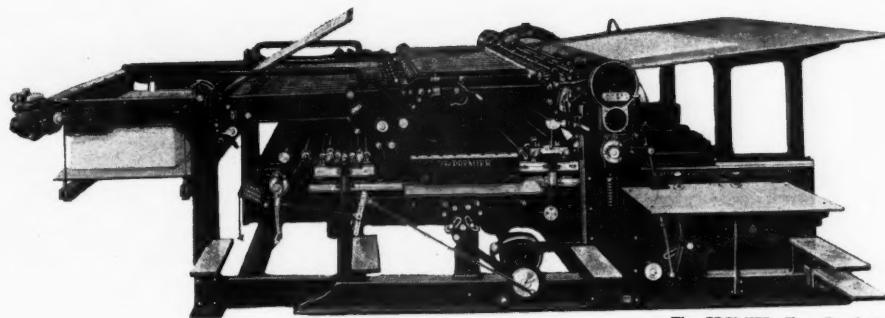
The cutters themselves will be developed along the same progressive lines as in the past.

In other words SEYBOLD products will be developed, manufactured, sold, and serviced by the same organizations as in the past.

This insures the high standard of product and of service which comes to mind when the name "SEYBOLD" is mentioned.

HARRIS · SEYBOLD · POTTER

The PREMIER



The PREMIER Two Revolution Four roller Press. Another popular flat bed is the WHITLOCK Pony.

All that the Name Implies

Impressional strength! Easy makeready facilities! Extra fine distribution! A delivery beyond comparison!

These advantages—and more—you get when you buy a Premier.

Behind this machine are the country wide servicing facilities of the Harris-Seybold-Potter Company.

You are assured of a press that will be an increasing factor in the graphic arts.

Before you buy your next machine, get the FACTS. Dollar for dollar value recommends it. No obligation, whatever.

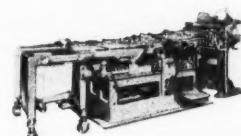
HARRIS-SEYBOLD-POTTER COMPANY

General Offices:

Cleveland, Ohio



The PREMIER two revolution, four roller Press. Bed sizes, 30x41, 35x45, 38x48, 43x52, 49x66.



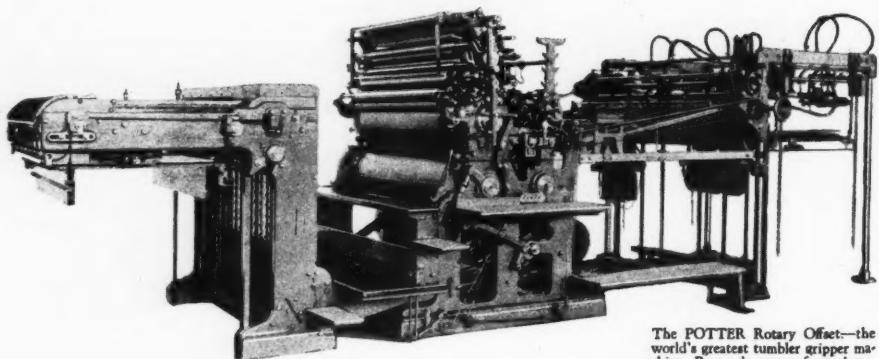
The WHITLOCK Pony. Built in the following bed sizes: 24x28, 26x36, 28x40.



The Premier Cutter and Creaser. Easy on dies, accurate, fast and rigidly built. Bed sizes: 48x52, 51 $\frac{1}{2}$ x66, 55x78 $\frac{1}{2}$.

HARRIS-SEYBOLD-POTTER

The POTTER

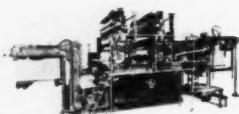


The POTTER Rotary Offset—the world's greatest tumbler gripper machine. Proven by years of actual use.

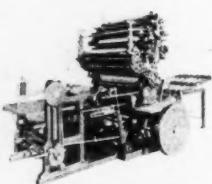
Forward Toward New Goals!



The POTTER Rotary Offset
Single color. Sheet sizes: 34 x 46, 36 x 48, 38 x 52, 41 x 54.



The POTTER Rotary Offset, Two color. Sheet sizes: 38 x 52, 41 x 54.



The POTTER Rotary Tin
Press. Sheet size: 26x34.

As exceptional as it has been in the past, the POTTER Offset is destined to make a greater name for itself during the years to come.

Behind all POTTERS now in operation—behind the many, many POTTERS which the future will require—are and will be the tremendous resources of this company.

More offset experience is concentrated in this combined organization than can be found in any two, or perhaps in any three, other companies. The POTTER will share that incomparable wealth of knowledge to the fullest degree.

Ask that the facts be given you personally.

HARRIS-SEYBOLD-POTTER CO.

General Offices: Cleveland, Ohio

HARRIS-SEYBOLD-POTTER

Produced on a HARRIS Offset Press.

DOUBLEDAY-PAGE says: 400.000 in a single month—no overtime!

*Read their recommendation
of the*

M-24

HOW much profit are you losing by not using an M-24, the only small press that turns out 4800 impressions per hour on the finest work? Figure it out for yourself. The M-24 has the widest range of any small jobber. It prints two colors at one impression. Maximum form size 8 13/16 x 12 inches. The inbuilt automatic register control insures perfect register at all times. Other improvements include rack and screw and table distribution, gear driven vibrators, full length well fountains and hand (semi-automatic) or full automatic air feed.

Give the M-24 desk space in your shop and watch it pay for itself many times over. Write today for complete description and surprisingly modest price.

[READ THIS]

DOUBLEDAY, PAGE & CO.
Garden City, N. Y.

December 30, 1926

GENTLEMEN:

We are pleased to report that our M-24 Press has given us excellent service during the year 1926.

Our average production on letterheads, postcards and bill heads is easily twenty-five thousand in a seven-hour day and we have produced as high as four hundred thousand impressions in a single month without overtime.

We are glad to recommend the M-24

Yours very truly,

DOUBLEDAY, PAGE & CO.
C. K. Roe (signed)
Ass't Circulation Manager



M-24 With Autofede

LISENBY MANUFACTURING COMPANY

608 South Dearborn Street, Dept. A, Chicago, Ill.

Another Monitor Equipped Plant



PLANT OF U. S. FINISHING AND MANUFACTURING COMPANY, CHICAGO

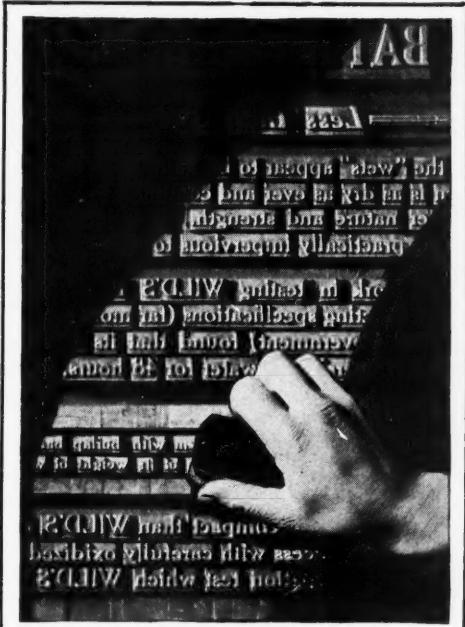
The above company has 5 Monitor Stitchers.
The first one was bought in 1910; the last one
in 1913. All are in operation.

LATHAM MACHINERY COMPANY 1153 Fulton Street, Chicago

NEW YORK
461 EIGHTH AVENUE

PHILADELPHIA
BOURSE BUILDING

BOSTON
531 ATLANTIC AVENUE



ONE SWIPE AND IT'S CLEAN

*By the time you wash
your hands—it's dry!*

Short runs are eliminated when you use Phenoid Type Cleaner.

When you are using "dirty paper," and the forms have to be wiped off frequently, or when you are changing inks on a color job, this rapid, effective type cleaner very soon proves its worth in the time it saves.

Even type caked with old, dried ink looks like new when cleaned with Phenoid.

Muddied runs become a thing of the past, and waste of paper for trial sheets is cut to a minimum.

For a general wash up—well, just try it.

This type cleaner, harmless to metal, wood, or clothing, does not even irritate the skin.

PHENOID
TRADE MARK
INSTANTANEOUS
TYPE CLEANER

TRY—AT OUR RISK—Send for a quart can of Phenoid. When you have used it, pay us if you are satisfied. If not—send back the bill.

CHALMERS CHEMICAL COMPANY • 123 CHESTNUT STREET, NEWARK, N. J.

Imperial

Specialists in Type Metal

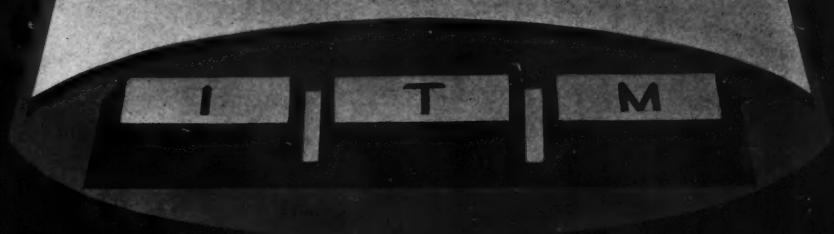
PRINTERS who seek greatest type metal economy and efficiency invariably choose Imperial Type Metal, serviced by the Imperial Plus Metal Plan.

They reason—and reason rightly—that type metals made and serviced by a company of specialists who devote all of their time and effort to the one product—type metal—should be best.

The purity and perfect balance of Imperial Type Metal makes it the wise printer's choice. And then he selects the Plus Plan to service that metal and keep it in perfect balance, thereby adding years of working life to the metal.

Write for a copy of the Imperial Plus Plan.

IMPERIAL TYPE METAL COMPANY
Philadelphia Chicago Cleveland New York



I T M

"Stick to Imperial and the Plus Plan"

Charles Eneu Johnson & Co. INKS



Copyright, 1927, by Charles Eneu Johnson and Company



NITRO BLACK
CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA
BRANCHES IN ALL PRINCIPAL CITIES

Angular Quads
Used Here

Now!

Italic

for your
Cooper Black type equipment

*The
Genuine!*
designed
by
Oswald Cooper

**15
sizes**

6 point
to
120 point

Many
sizes ready
now!

Cooper Black Italic

The Robustious but Nimble Lowercase

**a b c d
e f g h i j k l
m n o p q r
s t u v w
x y z**

Some Swash Capitals
are founted separately

**A B
D E F G M
N P R T Y**

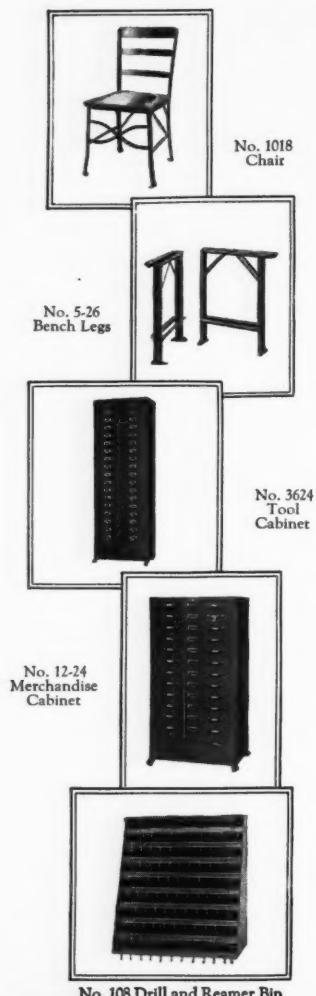
Barnhart Brothers & Spindler

Chicago Washington, D. C. Dallas Omaha Seattle
Saint Louis Kansas City Saint Paul Vancouver, B. C.

Products obtainable through all branch houses of the AMERICAN TYPE FOUNDERS COMPANY

ANGLE STEEL EQUIPMENT

Actual Test of Angle Steel Stool-



No. 108 Drill and Reamer Bin



Supporting 1764 lbs

No. 110 Stool

Rigidity, Strength and Permanence! Certainly this small stool is a glutton for punishment. Yet, the solidity of construction is only a matter of normal specification in any piece of Angle Steel Equipment.

Attractively finished in a smooth, rich dark olive enamel with either steel or hardwood seat, this No. 110 stool is very popular. Ball-turned feet, flared in, are smooth on bottom, making the stool practically noiseless.

Fire resisting, sanitary, yet extremely comfortable, employees prefer Angle Steel Stools.

Other leading Angle Steel Equipment items are: chairs, benches, tables, desks, machine tenders, shop and factory trucks, cabinets, drill and reamer bins and bench legs.

Standardize and save on Angle Steel Equipment. Quotations gladly made on your written specifications. Special equipment made promptly from your blue prints.

ANGLE STEEL STOOL COMPANY
Main Office and Factory: Plainwell, Michigan, U. S. A.

BRANCHES

ANGLE STEEL STOOL COMPANY
98 Park Place, New York

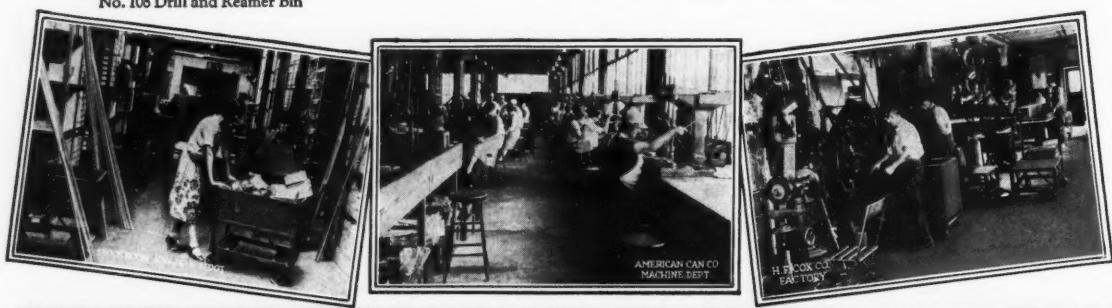
ANGLE STEEL STOOL COMPANY OF ILLINOIS
325 West Madison Street, Chicago

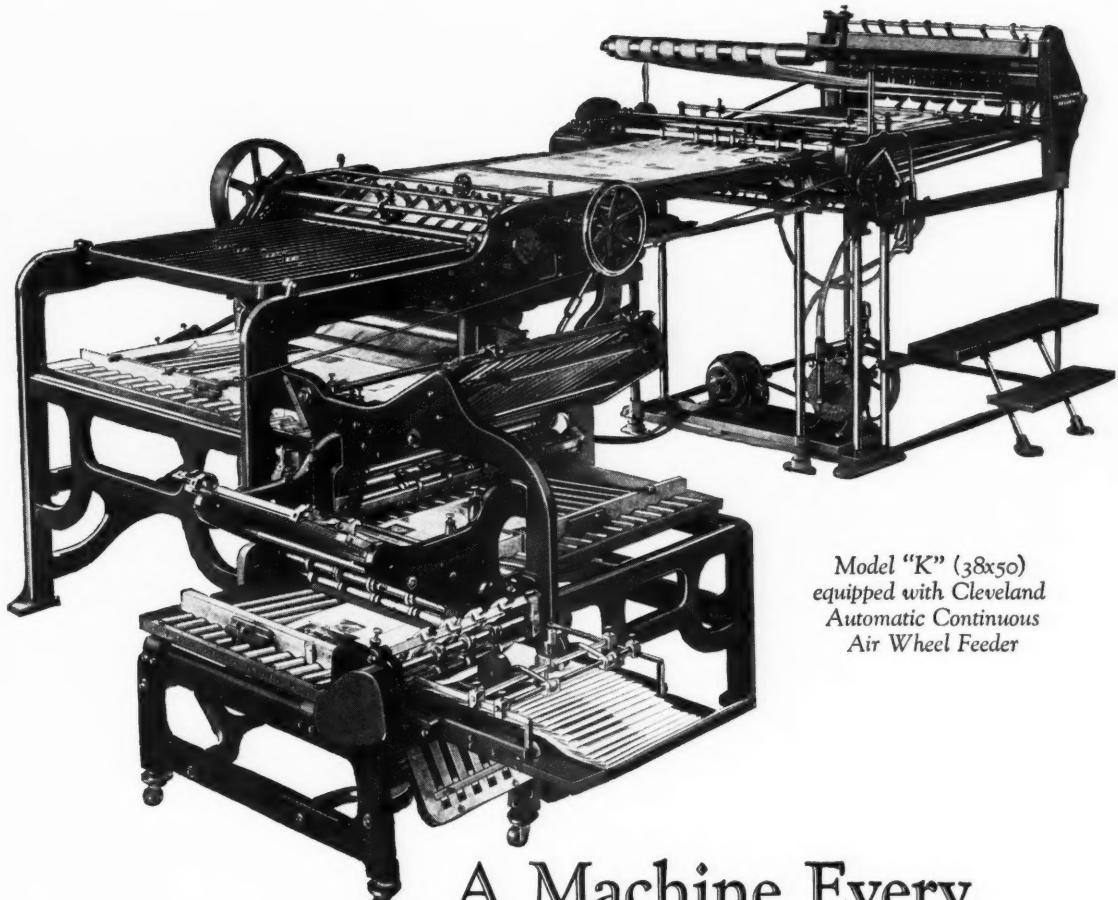
ALL STEEL PRODUCTS COMPANY
333 State Street, Detroit

PARENT METAL PRODUCTS COMPANY
134 North Fourth & Cherry Sts., Philadelphia

Agents and Dealers in Principal Cities

Detroit Chicago St. Louis Milwaukee Pittsburgh Philadelphia New York Newark
Rochester Buffalo Syracuse Etc.





Model "K" (38x50)
equipped with Cleveland
Automatic Continuous
Air Wheel Feeder

A Machine Every Printer and Bookbinder Should Know

NO MACHINE ever developed has the folding capacity of the Model "K".

Such operations as the folding of a single 64-page signature, or two on, giving a 128-page book in one folding operation, are indicative of this machine's power to

effect tremendous reductions in bindery costs.

Samples of work done on the Model "K" will be sent upon request. Information is also available on the Model "B" (25x38), Model "O" (19x25), Models "E" and "L" (17x22).

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

NEW YORK—1304 Printing Crafts Bldg.
BOSTON—Chamber of Commerce Bldg.
CHICAGO—532 S. Clark Street

PHILADELPHIA—1024 Public Ledger Building
LOS ANGELES—404 Allied Crafts Bldg.
SAN FRANCISCO—514 Howard Street



STATIC

Enemy of Production

Every pressman knows that static electricity makes paper hard to handle; that it necessitates running presses at low speed as well as necessitating hand-jogging and slip-sheeting. Static causes a tremendous loss when figured in dollars and cents.

MAKE THIS EXPERIMENT

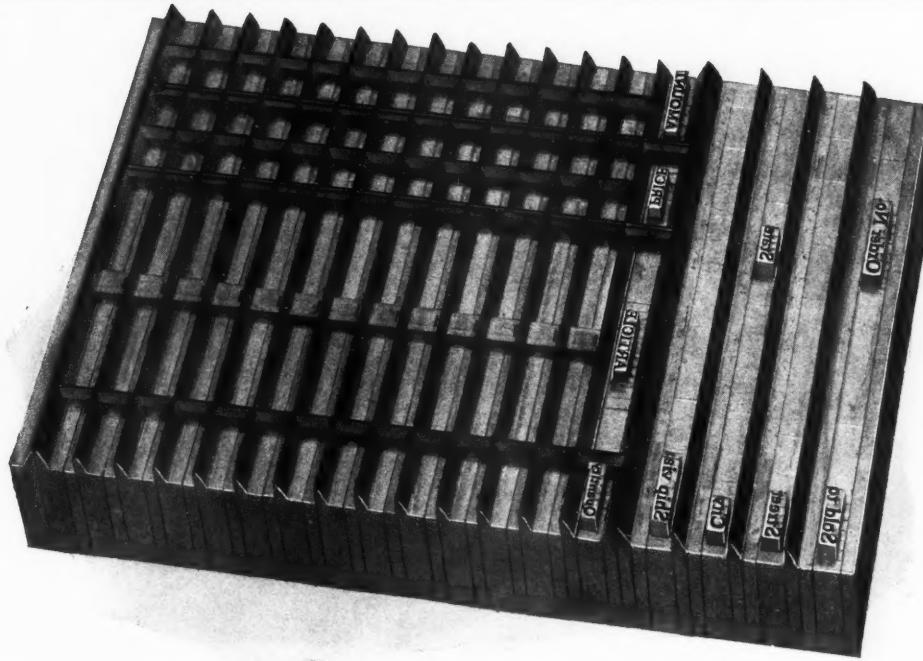
It Costs You Nothing

Do what hundreds of other printers have done—try the Craig Device in your shop for 30 days. We will be glad to send it to you without any outlay or obligation on your part. **The Craig Device is guaranteed to eliminate static 100%; to do away with hand-jogging, slip-sheeting and offset; to permit the running of full color at full speed; to permit backing up of sheets almost immediately.**

Write today for full description of the Craig Device and its free trial

CRAIG SALES CORPORATION
636 Greenwich Street
New York City

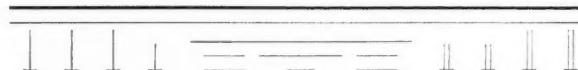
The Craig Device
Eliminator of Offset and Static Electricity



Setting Better Ruleforms —with Ludlow Slugs

The entire ruleform shown above was Ludlow-set and cast in 6 and 12-point sluglines, made up on a galley, proofed, proof-read, and corrected—all in 33 minutes. This time also included one mold change.

In this form only nine lines were set. Four of these were mostly quads. From two separate 21-em rule blocks, one slug of one-point rule and four slugs of hairline rule were cast. Then the first three lines consisting of horizontal and intersecting rules were set and cast. The remainder of the job was done simply by repeat casting.



Only the 20 Ludlow Rule Matrices shown here were needed to set all the rules in the form shown above.

For this entire job only 20 rule matrices were required. These are represented by the 12 horizontal and the 8 intersecting rules shown near the center of this page. Of especial interest to every printer is the simplicity with which the box headings were set. First, their positions in the line were determined. Next, the entire four headings were set, then cast in one slug. The separating rules overhang the slug with the headings.

A special Ludlow ruleform feature is the slug aligning matrix. This makes possible the interlocking of slugs and insures the alignment of vertical rules.

The extreme simplicity of Ludlow ruleform composition, the accuracy of alignment, and the speed with which it can be produced, emphasize the superiority of the Ludlow System for setting ruleforms.

Ludlow ruleform matrices are now carried in stock for the following rulings: 12-pt., 14-pt., 16-pt., 18-pt., 20-pt., 22-pt., and 24-point.

Ludlow Typograph Company

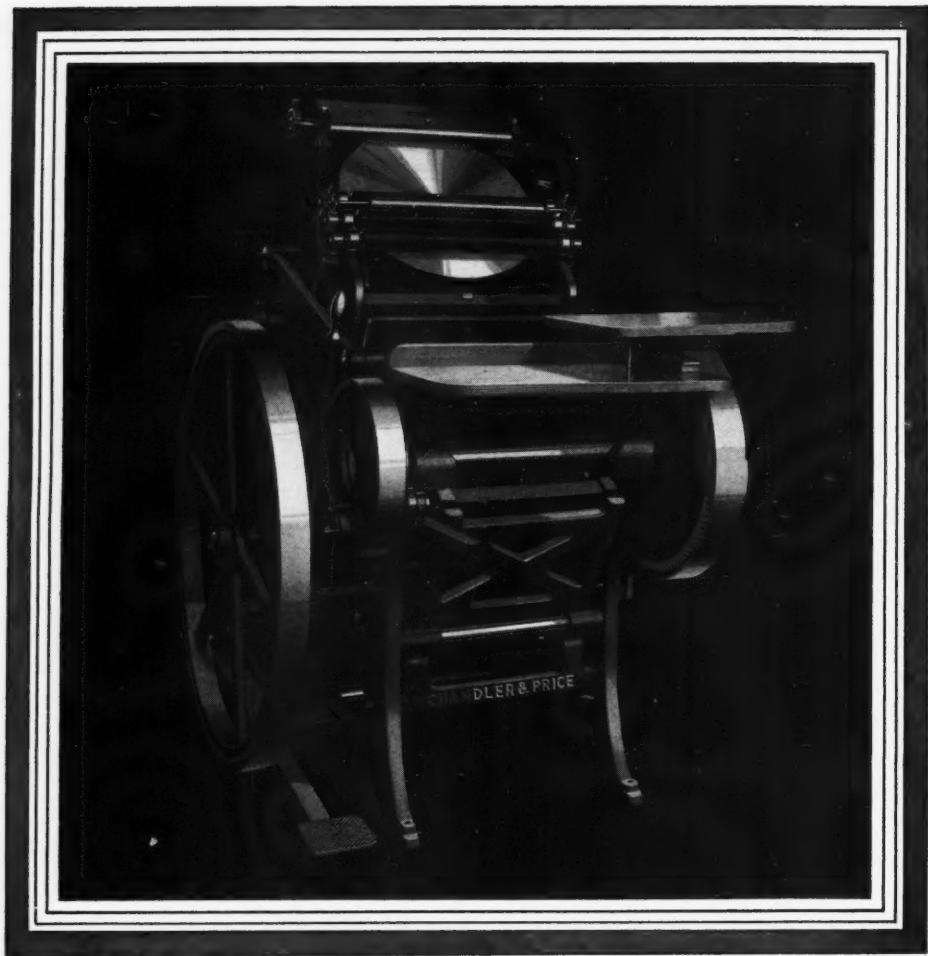
2032 Clybourn Avenue, Chicago, Illinois

Boston: Harbor Building, 470 Atlantic Avenue
New York: World Building, 63 Park Row

Atlanta: Palmer Building, 41 Marietta Street
San Francisco: Hearst Building, 5 Third Street

SET IN LUDLOW QUALITY SLUGS

Please Mention THE INLAND PRINTER When Writing to Advertisers



“What is the Best Value You Get From Your Gordons?”

we asked a Big Printer the other day



GIS plant occupies several floors in a big power building in one of our large cities.

He produces trade papers and magazines—many of them running into large circulations; his plant turns out literally millions of mail-order catalogs, booklets

and direct-by-mail circulars and folders.

A while ago he handled a big part of the city's order for election ballots—a staggering job in itself—seemingly without causing a ripple in his regular production.

It goes without saying that he has plenty of equipment—*big* equipment—yet he

runs a battery of Gordons, and keeps them busy all the time.

"We couldn't and wouldn't do without our Gordons," he said. "Many big firms here in the city buy *all* their printing from us. If we had no Gordons, it would mean either that small orders would have to go elsewhere or that we would have to tie up our big presses getting the little stuff out. Either would be bad business for us, and costly.

"Then again, since we're naturally on the lookout for new customers all the time, we can't afford to be above starting out with small orders if they promise to get us in line for what we call 'our kind of business' later.

"All such orders help keep our Gordons busy. We rate them among the best-paying equipment in the plant, on the basis of *net profit* per dollar invested."

Since your own experience no doubt parallels that of this printer in greater or less degree, according to the volume and

kind of work you do, we ask you to notice particularly that closing statement, "*We rate our Gordons among the best-paying equipment in the plant, on the basis of net profit per dollar invested.*"

It's a real satisfaction to feel that printers everywhere can say that with equal truth. Chandler & Price are the exclusive manufacturers of the Gordon Type Presses. These Presses have been for years, and are today, standard equipment in large plants and small, throughout America and all over the world.

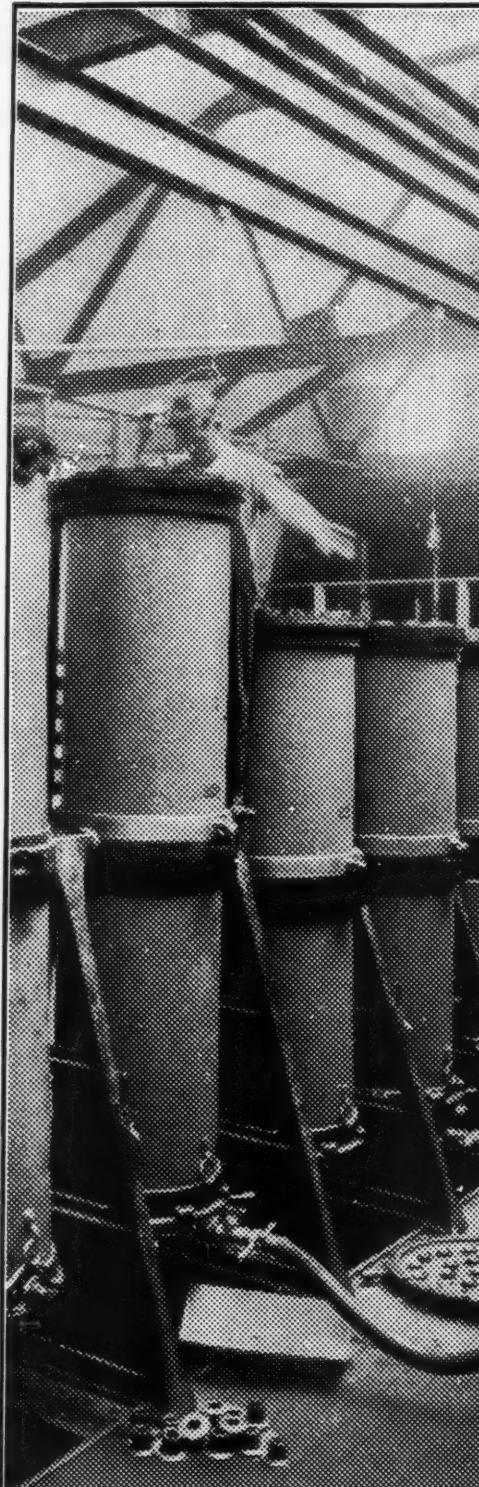
Design and detail have been constantly improved, but the basic principle has been retained, because we honestly believe the Gordon type is the most efficient and economical, considering first cost, and maintenance and operating costs.

We shall be very pleased to place full particulars about C & P Presses, Paper Cutters and other equipment in your hands promptly and without obligation. Full information will be sent you upon request, either to us or to your regular Supply House.



The CHANDLER & PRICE CO. . . Cleveland, U.S.A.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Loading Guns

Into the satin-smooth bores of these giant roller guns the "ammunition"—roller composition—is forced by compressed air. This modern process insures a uniform, accurate roller, free from bubbles and imperfections. Utmost care is used to see that every Sam'l Bingham's Composition Roller is perfect in every detail.

There is one sure way to have new rollers when you need them—send your cores to the nearest of our thirteen factories as soon as you remove them from service. Use our Red Shipping Labels.

Sam'l Bingham's Son Mfg. Co. Printers' Rollers

CHICAGO 636-704 Sherman Street	CLEVELAND 1285 W. Second Street	KANSAS CITY 706-708 Baltimore Ave.
DETROIT 4391 Apple Street	DALLAS Patterson Ave. & Orange St.	ATLANTA 40-42 Peters Street
KALAMAZOO 223 West Ransom Street	ST. LOUIS 514-516 Clark Ave.	DES MOINES 1025 West Fifth Street
INDIANAPOLIS 629 S. Alabama Street	MINNEAPOLIS 721-723 Fourth Street	PITTSBURGH 88-90 South 13th Street
SPRINGFIELD, OHIO East and Harrison Streets		

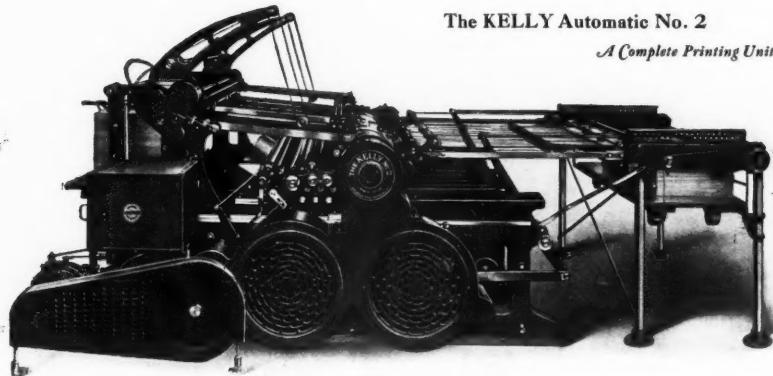
For 78 Years Bingham's Reliable Composition Rollers



A Printing Press of *Superlative Merit*

The KELLY Automatic No. 2

A Complete Printing Unit



Printers are quick to recognize the inherent value of the *Kelly Automatic Press No. 2*. Over 400 have been sold to date and are proving their value in many important plants. From the printer's standpoint the No. 2 is a producer of high-grade printing and delivers a quantity of work that does no violence to office estimates. It is a dependable printing unit.

A prominent southern printing concern sums up its experience as follows:

"WE became interested in a No. 2 Kelly and our organization pondered as between the large automatic, and a four-roller, two-revolution 25x38 cylinder with automatic feeder. In December, we came to St. Louis undecided, but you induced us to order the No. 2 Kelly and we desire to thank you on behalf of our organization, for when we say that the press, on account of its wonderful production and the excellent quality of its work, is in a class by itself, the statement is backed by our experience.

"We made a comparison between the No. 2 Kelly and a hand-fed 25x38 two-revolution cylinder. We had to make two big runs of

100,000 each, two colors on two sides. One ran on the No. 2 Kelly and the other on the hand-fed cylinder, not over two years old. The Kelly completed the two colors before the hand-fed press finished the first one.

"We are converted by proven facts and will add another No. 2 to replace the new hand-fed cylinder, and this sentiment is universal in our plant. More power to your money-making automatics. It is our intention to completely Kellyize our plant."

↔ ↔ ↔

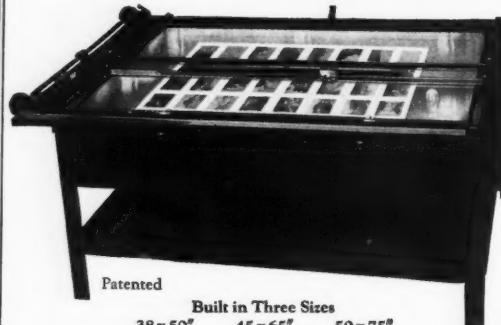
This is a convincing statement of facts, the experience of one No. 2 Kelly user, who also operates two Style B Kellys.

FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

Sold also by Barnhart Brothers & Spindler, all selling houses; Sears Company Canada Limited, Toronto-Montreal-Winnipeg; Alex. Cowan & Sons, Ltd., all houses in Australia and New Zealand; Canadian-American Machinery Co., London, England

Meeting the Demand for Better, Quicker Printing



Patented

Built in Three Sizes
38 x 50" 45 x 65" 50 x 75"

BUSINESS in general is demanding more efficiency, greater output from manufacturers of all kinds; it is demanding the same thing from printers. The surest aid to increased printer efficiency, a real time, labor and money saver, is

The Craftsman

Line-up and Register Table

It's a Money Maker because it saves time and prevents mistakes. It's a Business Getter because it will enable any printing plant to turn out better work in less time and good printing will always sell more printing.

The Craftsman Line-up and Register Table takes the guesswork out of color registration and the lining up of forms, enabling you to save time in every department from composing-room to the bindery.

Geared Accuracy

The straightedges are geared to the table, there are no wire connections to stretch, sag or break. When once adjusted the straightedges on the Craftsman Table are permanently accurate. Other time-saving improvements incorporated in the Craftsman Table have made it the most complete line-up and register table ever introduced to the printing craft.

There is so much of interest to tell, such big possibilities for profit and speed in the Craftsman Line-up and Register Table, that a descriptive folder has been prepared. A copy will be sent upon request. Just drop a line to

National Printers' Supply Co.

Makers of Printers' Registering Devices

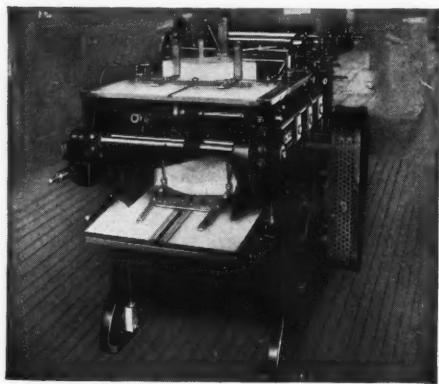
748 Old South Bldg.

Boston, Mass.

EXHIBITOR

GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927

The only press that will feed died-out blanks, made-up envelopes and sheet work equally well



7,500 impressions per hour from curved plates

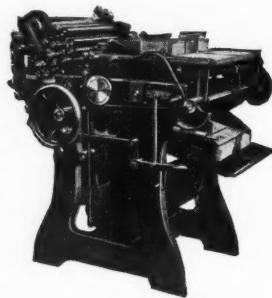
On envelopes, bill-heads, office forms and the general run of commercial printing, the S & S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Any stock from tissue to light cardboard is successfully fed. All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



STOKES & SMITH CO.

Summerdale Avenue near Roosevelt Boulevard

PHILADELPHIA, PA.

British Office: 23, Goswell Road, London, E. C. 1

THE TYPES OF FREDERIC W. GOUDY

CAST AT THE VILLAGE LETTER FOUNDRY

are now readily available from the

EXCLUSIVE DISTRIBUTORS

Continental Typefounders Association, Inc.

248 West 40th Street, New York, N.Y.

PACIFIC COAST AGENTS: MONOTYPE COMPOSITION CO., 659 FOLSOM STREET, SAN FRANCISCO, CAL.

Write for specimen book showing all of Mr. Goudy's Village Type

THIS ANNOUNCEMENT SET IN KENNERLEY OLD STYLE



J. HORACE McFARLAND COMPANY
Montgomery Street
HARRISBURG, PENNSYLVANIA

August 18, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable man-ready time on the presses, and we have been particularly pleased in the saving of time in the making of plates. The having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough to cause us to say that we do not use the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J. HORACE McFARLAND COMPANY
Robert H. McFarland

CARMICHAEL *Relief Blankets*

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.

ATLANTA, GEORGIA

*Pacific Coast Sales Office
711-713 Mills Building, San Francisco, Cal.*

User Satisfaction

. . . and nothing less

Made this TrimOsaw Sales Chart

TrimOsaw Sales
1921

TrimOsaw Sales
1922

TrimOsaw Sales
1923

TrimOsaw Sales
1924

TrimOsaw Sales
1925

TrimOsaw Sales
1926

Is
YOUR
Plant
TrimOsaw
Equipped
?



JOHN BAUMGARTH COMPANY • *Art in Advertising* • 1219-1227 W. Washington Blvd., CHICAGO
HILL-CURTIS CO., Kalamazoo, Mich.

Gentlemen: Before purchasing our TrimOsaw we investigated its performances with several users in Chicago. We were satisfied that it would be all that you promised.

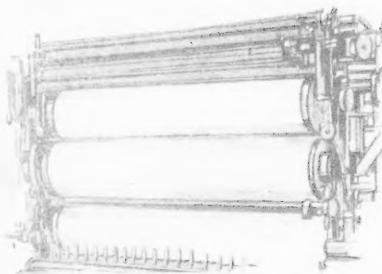
This piece of machinery has proven entirely satisfactory to us. We hesitated in purchasing your TrimOsaw, believing that we did not have enough use for same. However, on account of its broad usages, we have found we are using this machine constantly and now we find we could not be without it.

(Signed) John Baumgarth, President

Yours very truly, JOHN BAUMGARTH COMPANY

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1861
KALAMAZOO MICHIGAN

START *Idle* PRESSES



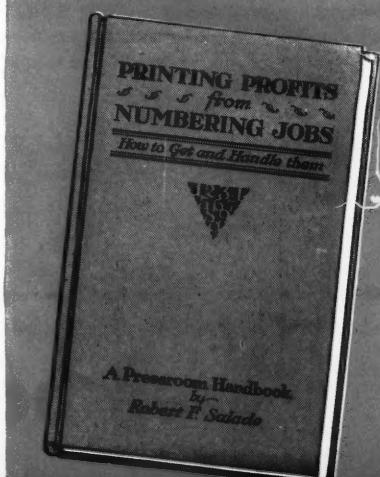
Fill in" the vacant places on the press schedule, or in some way make a greater than average hourly profit to cover idle, loss periods.

Printing's master technician, Robt. F. Salade, advances these ideas to end the "idle press" evil, and offers most convincing proof by combining the two.

Numbering work is perhaps the only phase of printing which offers this double advantage.

Small numbering jobs are always about when you're looking for something to "fill in" for the idle press.

APPLY
THIS
POPULAR
METHOD
*as
outlined
by
PRINTING'S
MASTER
TECHNICIAN*



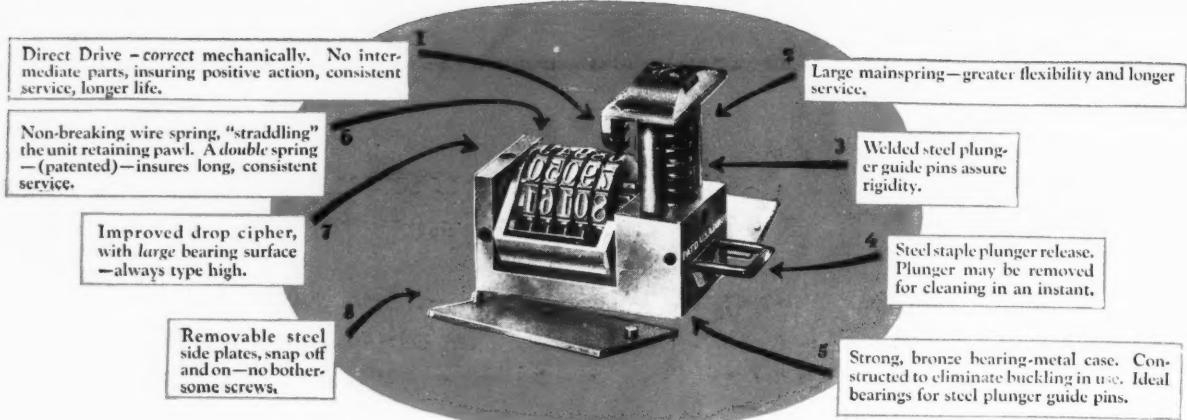
STOP *Mounting OVERHEAD*



Larger printing orders in which numbering is required often enable you to eliminate the extra impression formerly essential. The numbering machines are locked up in the same form as the jobs themselves, and run at the same time.

For such work (according to the Standard Cost System) you figure your cost per hour, plus usual profit, **PLUS NUMBERING PROFIT**, even though there is only one impression.

Mr. Salade's 64 page book "Printing Profits from Numbering Jobs" goes into this profitable phase of printing in detail, with other important information. It is described on the following page.



Here are the reasons Here are the profits

THE inside of "the works" counts!

When actual experience has proven *each moving part to be most practical* then your machine is to give longest wear - most consistent service - "all the time" profits.

"Get inside" your machine to see whether *all* of these essential factors have been incorporated in its construction. This is the *only* way to determine whether quality workmanship and practical construction are functioning together! When you get a Roberts machine, of course you get them.

In his exhaustive 64 page book "Printing Profits from Numbering Jobs" Mr. Salade takes up the following questions pertinent to the numbering machine above; and others, which he has selected as examples of proficiency and *your* agents of profit:

- Where and how should you obtain orders for numbering work?
- What kinds of printed matter should be numbered?
- What should your profit be on numbering work?
- What are the uses and possibilities of numbering equipment?

By filling out the coupon below you may obtain, free of charge, the Salade numbering survey, which answers these and other interesting questions. *Act now*, while you have this advertisement before you. "Printing Profits from Numbering Jobs" is a necessity to your business. We most naturally reserve the right to withdraw this exceptional offer at any time.

THE ROBERTS NUMBERING MACHINE CO.
694-710 JAMAICA AVE.

Printers themselves
have specified these
**EIGHT
ESSENTIAL!
FACTORS** ♦



Nº 12345

SPECIAL PRICES

Model 27 (5 wheel) now \$12.00 less 10%
Model 28 (6 wheel) now 14.00 less 10%

ROBERTS numbering machine

ROBERTS NUMBERING MACHINE CO.
694-710 Jamaica Avenue Brooklyn, N. Y.

Please rush my copy of "Printing Profits from Numbering Jobs," which I understand will come to me free and without obligation. I enclose 5 cents to cover mailing cost.

NAME

ADDRESS

Hand Typography

the medium which most clearly conveys the sales message—subtly impresses the reader with its distinctiveness, and incidentally—creates for the printer a profitable clientele

Almost every new type face on the market is available on the improved

Thompson Type Caster

Type Spaces and Quads • Unlimited Quantities • 6 point to 48 point

Its product is set by hand from the case. Priced within reach of the medium-sized plant. Sold only to progressive business-building printers

THOMPSON TYPE MACHINE CO.

223 WEST ERIE STREET, CHICAGO

[Composed by hand in No. 212 Cooper Black]
one of our type-foundry reproductions

*Every modern
pressroom knows these specialties.*

Reducol is an ink softener, a safe dryer that cuts down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol—Used with black inks when a toner is desired. In other qualities identical with standard Reducol.

Liquid Air Dryer—It is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Magic Type and Roller Wash—For removing dried ink. Cleans up the hardest caked deposits with ease, and possesses the right drying speed. No time lost while using. Livens up rollers, both composition and rubber.

Paste Dryer—Excellent for color work, because it dries from the paper out, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Gloss Paste—When used as an after-impression, it not only produces an excellent glossy finish on any kind of stock, but also makes paper moisture-proof and dust-proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

INDIANAPOLIS, IND.

608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

British Agents: Borne & Co., Ltd.
35-37 Banner St., London, E. C. 1

Canadian Agents: Sinclair, Valentine & Co., Ltd.
Toronto, Montreal, Winnipeg

"We realize a press costs money—

therefore we insure maximum returns on
our investment by using C-H Press Control



"*N* the final analysis, the money we spend for presses is in reality spent for *impressions*. We are not so much interested in buying a highly developed piece of machinery as we are buying production. A press is valuable to us only because of what it can accomplish.

"Therefore to insure maximum returns on our investment we install Cutler-Hammer Automatic Press Control. Then we are certain that we can get the greatest number of impressions per hour the job will stand.

Printing shops everywhere are taking advantage of the increased press efficiency that C-H Control gives. If you want a bigger return from your presses, write us telling about your equipment. C-H engineers will gladly suggest the right type of control.

The CUTLER-HAMMER Mfg. Co.

Pioneer Manufacturers of Electric Control Apparatus

1245 St. Paul Avenue

MILWAUKEE : WISCONSIN

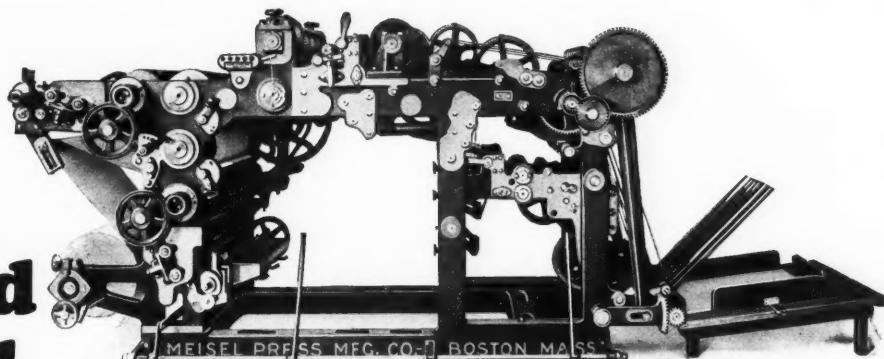
C-H Automatic Press Control on a flat bed press in the plant of the Kenfield-Leach Company, Chicago. Note the convenient push-button station—electrical nerve center of an efficient press.



CUTLER HAMMER

Press Room Efficiency Depends on Electrical Control

**Good
Will**

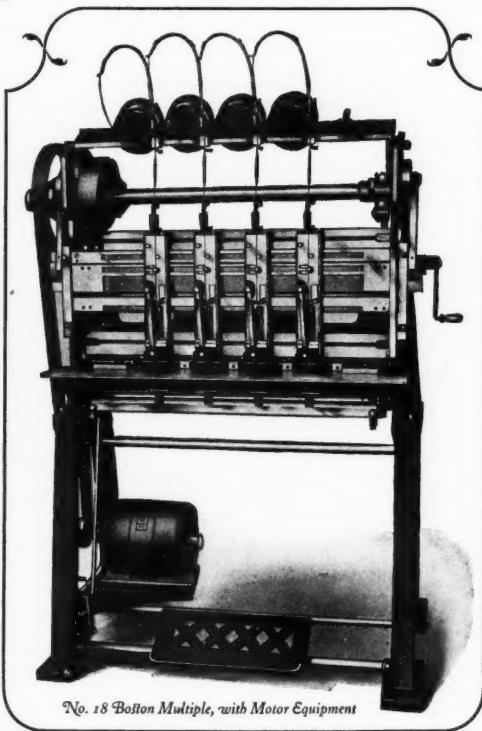


in the business world is a mutual relation in particular between buyer and seller.

GOOD WILL is based on the attitude of both. GOOD WILL is not negotiable and is therefore a tribute to the present factory and personnel which produce MEISEL PRESSES and ACCESSORY MACHINERY. We are proud of the faith and support of our friends through twenty-four years.

MEISEL PRESS MFG. CO., 944 Dorchester Avenue, Boston, Mass.

BOSTON Multiple Wire Stitcher No. 18



*D*esigned for tablet, blank book, check book, receipt book, and flat work of this character up to a thickness of one-half inch. *Maximum speed, 150 stitches per minute for each head.*

*T*HE regular equipment consists of four adjustable heads. Extra heads may be attached up to a total of ten. All are operated from one touch of treadle. Space between side frames, 33 inches; minimum distance between stitches, 2½ inches on centers. Wire No. 25 round to No. 20x24 flat. Special heads are furnished for No. 18 and No. 20 round wire and for box stay ribbon wire. Floor space, 26x49 in. All heads are automatically adjusted to thickness by turning one crank handle.

FOR FLAT STITCHING ONLY—The No. 18 Boston Multiple Wire Stitcher offers those specializing in flat work unusual production economies

GENERAL SELLING AGENT

American Type Founders Company

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses

In Mexico and South America by NATIONAL
PAPER AND TYPE COMPANY; in Canada
by SEARS COMPANY CANADA
LIMITED, Toronto-Montreal

EXHIBITOR
GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927

For Immediate Shipment at all Selling Houses

Printing Machinery and Supplies

Chandler & Price Presses
Paper Cutters
Colt's Armory Presses
Cutters and Creasers
Boston Wire Stitchers
Boston Staple Binders
Portland Multiple Punches
Golding Machinery
Challenge Mach'y Co. Products
Hamilton Manufacturing Co.
Wood and Steel Equipment

AMERICAN TYPE

The Best in Any Case

Kelly Automatic Presses
Lee Two-Revolution Press
F. P. Rosback Co. Products
H. B. Rouse & Co. Products
Type, Borders and Ornaments
Metal Leads and Slugs
Brass Rule and Metal Furniture
Numbering Machines
Ink Knives and Plate Brushes
Benzine and Lye Brushes
Galleys, Brass and Steel

American Type Founders Company

BOSTON
NEW YORK
PHILADELPHIA
BALTIMORE

RICHMOND
ATLANTA
BUFFALO
PITTSBURGH
CLEVELAND

DETROIT
CHICAGO
CINCINNATI
ST. LOUIS
DES MOINES

MILWAUKEE
MINNEAPOLIS
KANSAS CITY
DENVER
LOS ANGELES

SAN FRANCISCO
PORTLAND
SPOKANE

SET IN GOUDEY CATALOGUE AND GOUDEY CATALOGUE ITALIC

Engraving-Electrotyping

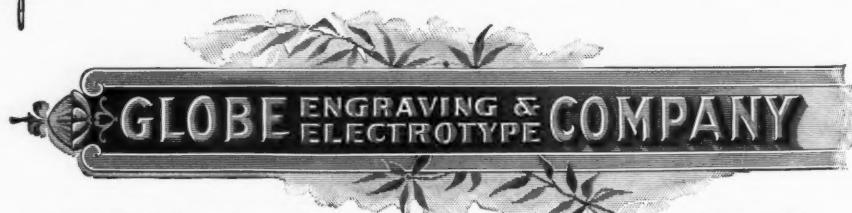
"Your story in picture leaves nothing untold"

PICTURES have always been the universal language. A picture with a brief description is a better presentation of any article than pages of eloquence in type.



*Making pictures—CUTS—for all illustrating
and advertising purposes—is our business.*

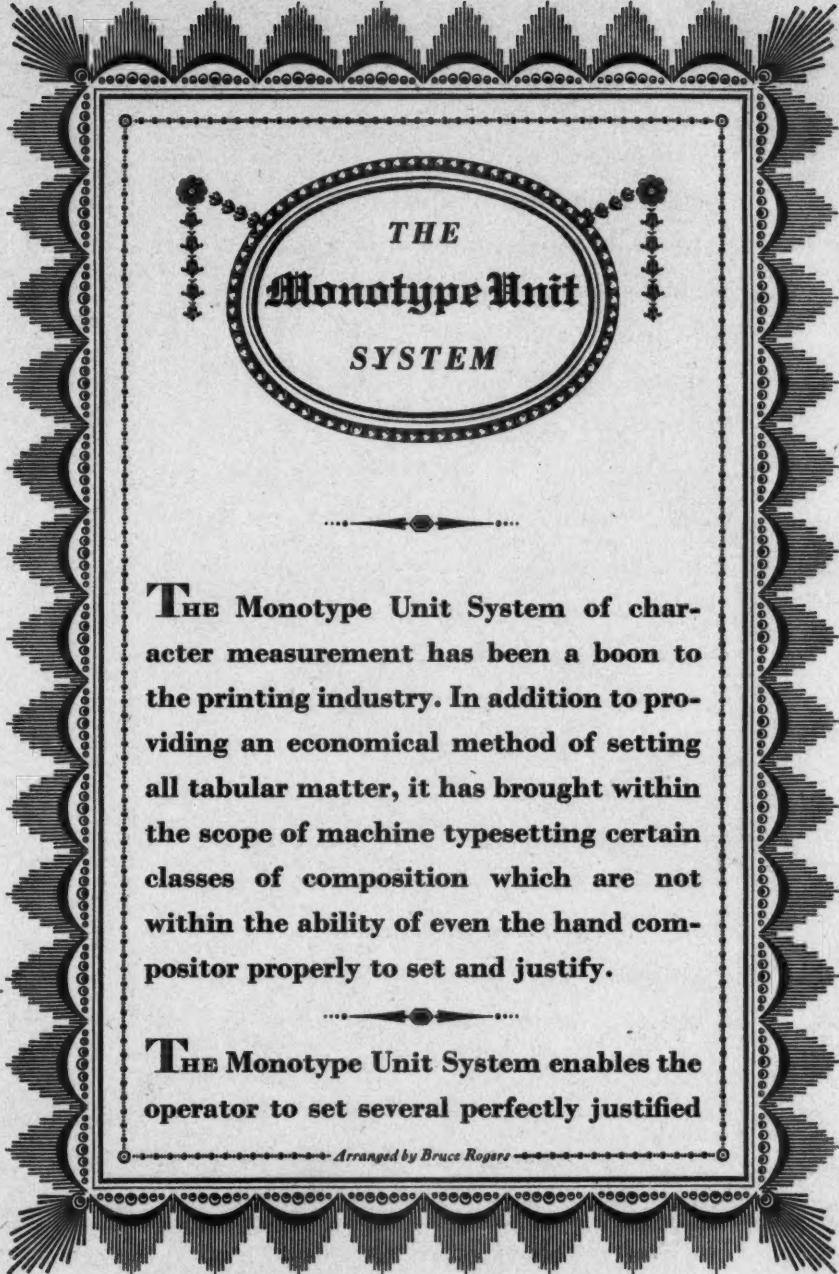
Without enumerating the different kinds of engravings we make, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for any style of cuts or plates for printing in one or more colors.



711 South Dearborn Street

TELEPHONE: HARRISON 5260 • 5261 • 5262 • 5263

CHICAGO

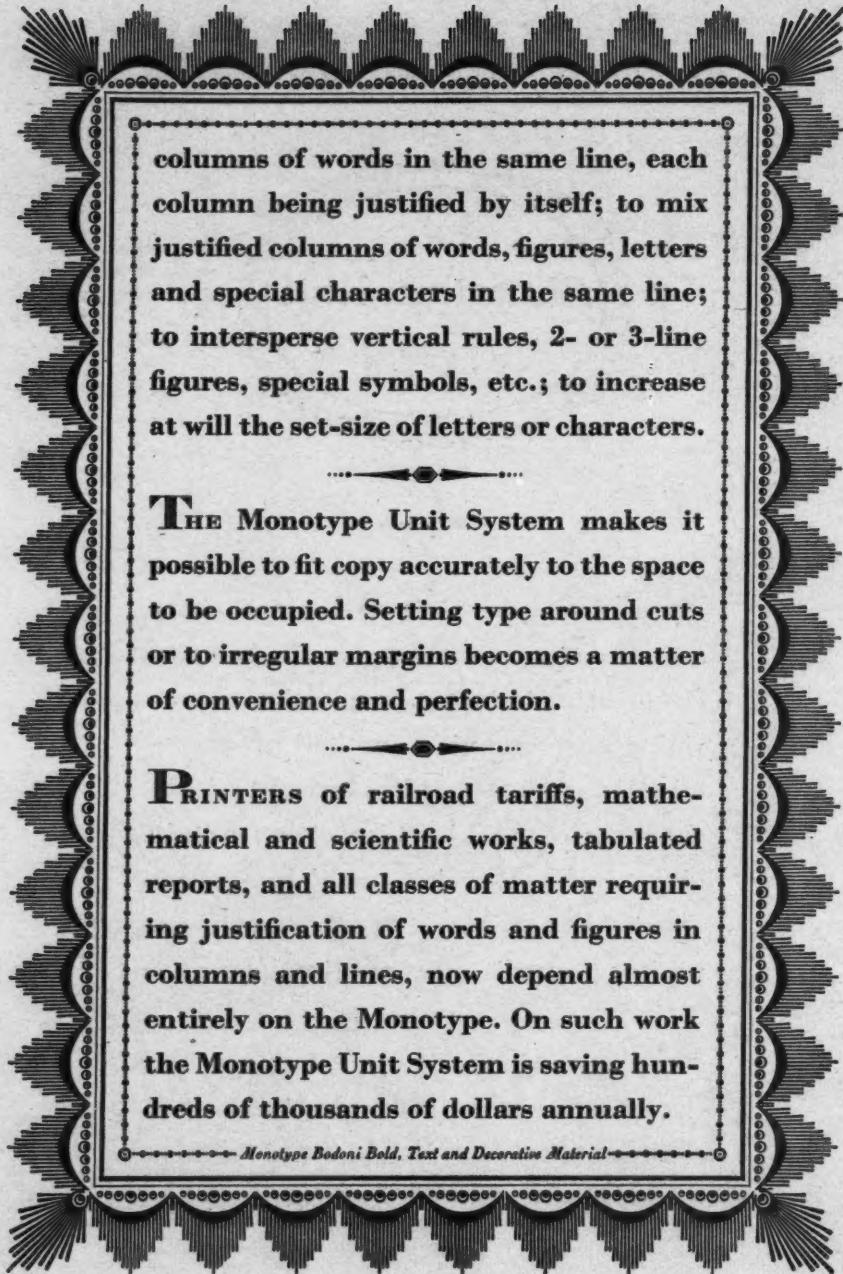


THE
Monotype Unit
SYSTEM

THE Monotype Unit System of character measurement has been a boon to the printing industry. In addition to providing an economical method of setting all tabular matter, it has brought within the scope of machine typesetting certain classes of composition which are not within the ability of even the hand compositor properly to set and justify.

THE Monotype Unit System enables the operator to set several perfectly justified

Arranged by Bruce Rogers

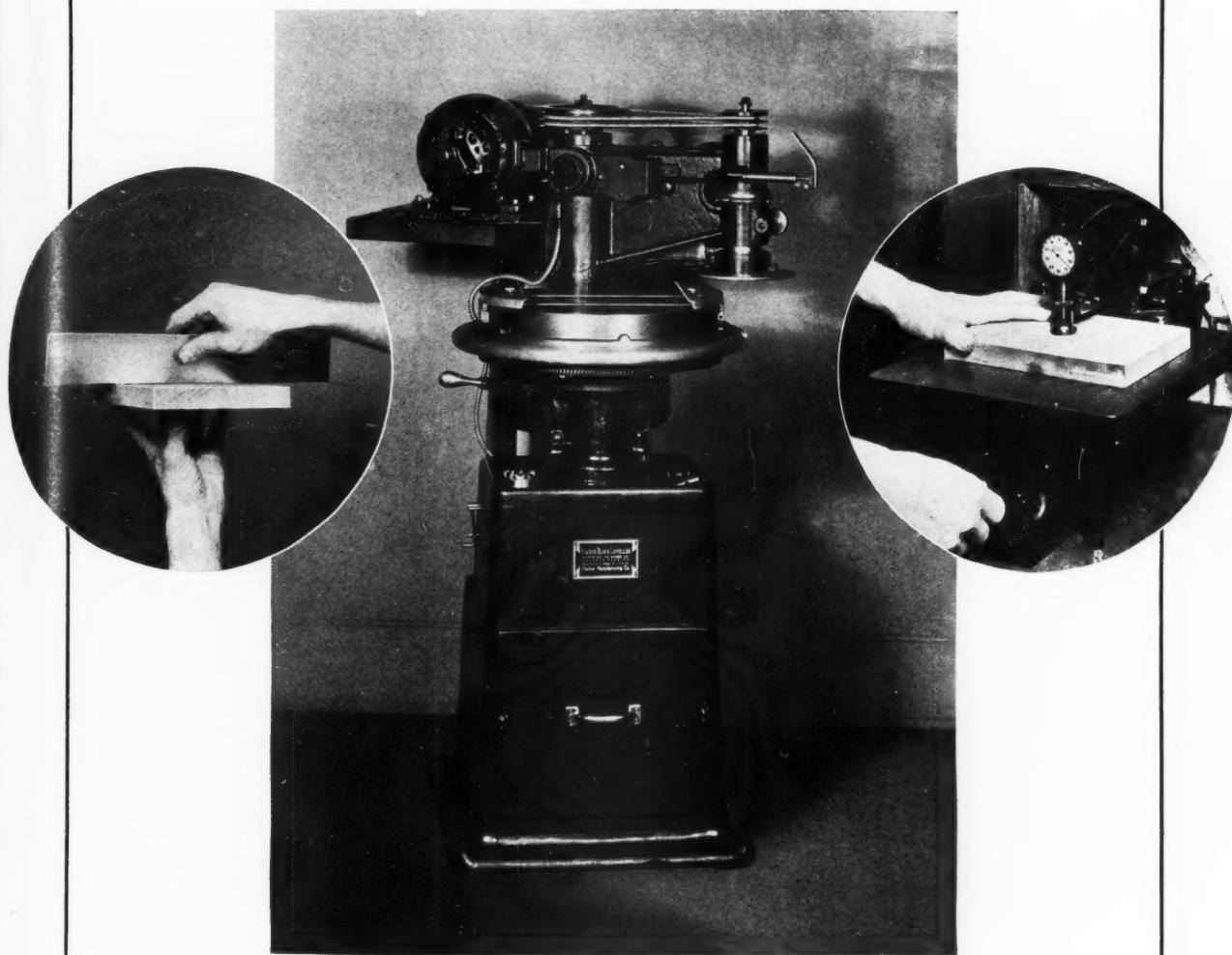


columns of words in the same line, each column being justified by itself; to mix justified columns of words, figures, letters and special characters in the same line; to intersperse vertical rules, 2- or 3-line figures, special symbols, etc.; to increase at will the set-size of letters or characters.

THE Monotype Unit System makes it possible to fit copy accurately to the space to be occupied. Setting type around cuts or to irregular margins becomes a matter of convenience and perfection.

PRINTERS of railroad tariffs, mathematical and scientific works, tabulated reports, and all classes of matter requiring justification of words and figures in columns and lines, now depend almost entirely on the Monotype. On such work the Monotype Unit System is saving hundreds of thousands of dollars annually.

Monotype Bodoni Bold. Text and Decorative Material



The Hacker Block Leveler

A type-high Planer affording accuracy heretofore unknown and having unique features recommending its use to discriminating Printers, Electrotypers, and Photoengravers.

1. A six-tooth end-mill cutter running at high speed swings from the outside to the center across the slowly rotating block. These mechanical movements give true draw-cut chips without strain on the machine or on the work.
2. The one-piece cutter is fastened with a single nut and requires no adjustment to set parallel with the table.
3. The cutting head is adjustable up and down in thousandths of inches. This can be done instantly with no tools but the hands.

4. The jaws afford neutral or hold-down clamping of the block. The latter method forces a mounted plate to firm contact with the wood.

5. These features of design, combined with precision manufacture, afford a new degree of accuracy on wood. The limit on average sized blocks is .001" and on maximum sized is .002".

6. The machine is clean enough to be placed anywhere. A vacuum motor draws all chips and dust into a box in the pedestal.

7. The capacity is 12"x18". The machine operates on a half-horse power motor from any AC lighting circuit.

Illustrated literature will be mailed on request.

Hacker Manufacturing Co., 320 So. Honore St., Chicago, Ill.

We Sell Integrity, Character, Honorable Dealings

Everything for the Printing Plant

**Composing Room Furniture — Equipment — Type — Supplies —
Printing Presses — Paper Cutters — Machinery for**

Ruling, Creasing, Scoring, Embossing, Bookbinding, Box Making, Stamping, Perforating, Punching, Routing, Planing, Paper Drilling, Folding, Gathering, Stitching, Sewing, Gluing, Stripping, Stippling, Bundling, Slitting, Slotting, Making Labels, Seals, Tags, Eyelets, Bevels, Deckle-edges, Thread and Cord Loops and Knots, End Sheet Pasting, Tipping, Varnishing, Sizing, Corner Edge Turning, Index Tab Cutting, Index Tab Cutting and Printing Combined, NEW-WAY Melting Furnaces, AUTOMATIC GAS LIGHTERS for Slug Casting Machines, and Other Machines Using Gas, Gas and Electric Heater, Static Control and Slitting Attachments for Miehle, Kelly and Cylinder Presses.

Foundations for Machinery to Eliminate Vibration, Automatic Stringing Machines, Complete Industrial Contracting and Engineering. Electrical Power Equipment. Special Machinery Designed and Built. Work with machinery made for your special requirements. You will save money by avoiding wear and tear on machinery originally not built for your special work. You will avoid over equipment.

Your used machinery taken into consideration. We have used machinery for sale not as second hand dealers. You get the benefit of allowances made in trade for new equipment. Call or write us.

**Howard D. Salins, Golding Printing Machinery
608 So. Dearborn Street, Chicago, Illinois**

Sale of Printing Machinery

Single Color Presses

Two G. W. Premier Presses, Bed Size, 43 x 56, equipped with Cross Continuous Feeders and Extension Deliveries. Six years old.

Miehle 5-0, Bed Size, 46 x 65. Babcock No. 12, Bed Size 46 x 66.

Babcock No. 4, three-roller, Bed Size, 28 x 41.

No. 2 Automatic Kelly, Bed Size, 28½ x 35½, with 220 Volt D. C. Motor and Controller.

Miehle Pony, Bed Size, 26 x 34, equipped with Dexter Suction Pile Feeder, like new.

Two Color Miehle Presses

Two Miehles, 3-0, Bed Size, 45½ x 62, equipped with Miehle Extension Deliveries. Serial Nos. 6253-7003.

Four Miehles, O. T. C., Bed Size, 42¾ x 56, equipped with Extension Deliveries and Cross Continuous Feeders. Serials 10864-10865-10919-10920.

All of the above machines can be seen in operation and are guaranteed for all practical purposes equal to new machines.

Blatchford Bases to fit all single and two color presses.

Miscellaneous Equipment

One G. F. Premier, Size 28 x 41, 7 years old. Very cheap.

One Cottrell Cutter and Creaser, equipped for Embossing Purposes.

U. P. M. Bronzer and Duster, Size, 44 x 54.

Cottrell two revolution Cylinder, Bed Size, 26 x 29, equipped with U. P. M. Bronzer and Conveyor.

One M-24 Multicolor Press, with Suction Pile Feeder. One year old.

Job Presses of all sizes.

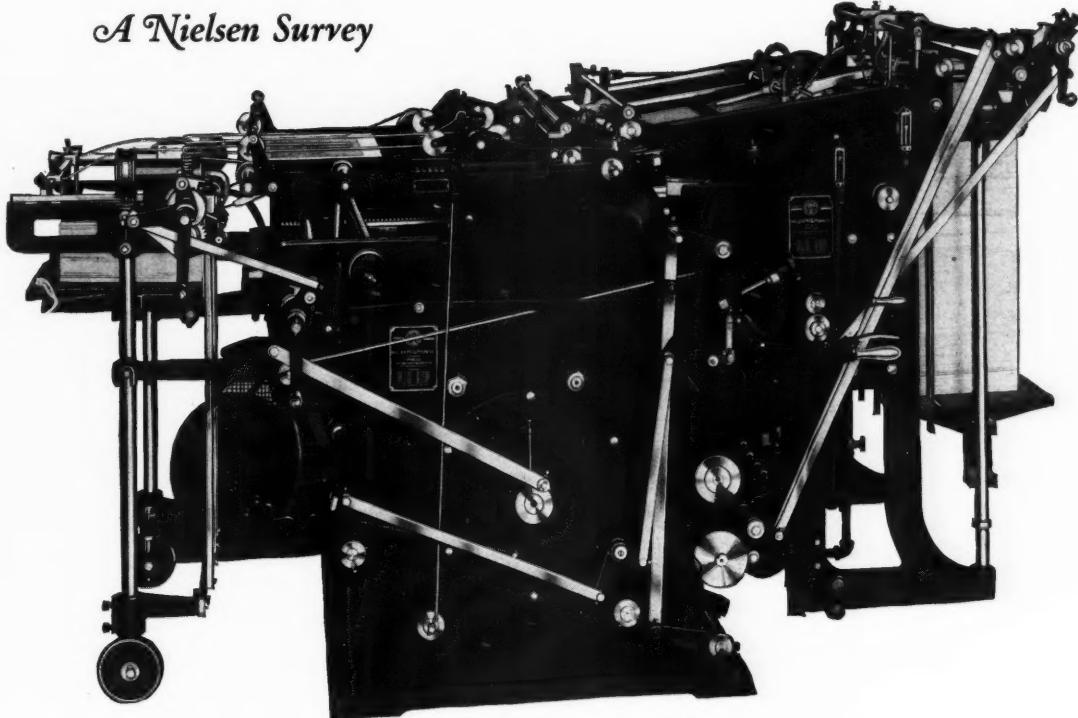
Every Press With Full Guarantee . . . Phone, Wire or Write

HOOD-FALCO CORPORATION

19 Cliff Street, New York, N. Y.
Telephone: Beekman 1034

Miller High-Speed Press Averages 2939 Per Hour for Year

A Nielsen Survey



A RECENT SURVEY of the printing plant of L. A. Engel & Co., Baltimore, made by A. C. Nielsen Company, engineers, in collaboration with and approved by Mr. L. A. Engel, president of the company, includes the following cost and production data on the Miller High-Speed Press, covering the operation of this machine for the year 1926:

Total average all-inclusive monthly press cost	· · · · ·	\$176.01
Total average all-inclusive cost per chargeable hour	· · · · ·	2.67
Average cost per 1,000 impressions	· · · · ·	.908
Average impressions per running hour	· · · · ·	2939

L. A. Engel & Company follow the standard cost system of the U. T. A. and complete records of press cost are available for the full 12-month period. These show a substantially higher production per running hour and a lower cost per 1,000 impressions on the Miller High-Speed than on any of the other press equipment listed in the survey. We'll be glad to send copy of complete report, together with descriptive literature, samples of work and other interesting High-Speed data — no obligations.

MILLER SAW-TRIMMER COMPANY

PITTSBURGH, U. S. A.

Atlanta, 65 Walton Street
Boston, 603 Atlantic Avenue
Chicago, 524 S. Clark Street
Dallas, 509 S. Akard Street

MILLER & RICHARD, Toronto, Winnipeg, Vancouver

Los Angeles, 300 E. 4th Street
Detroit, 619 Wayne Street
St. Louis, 712 Chestnut Street

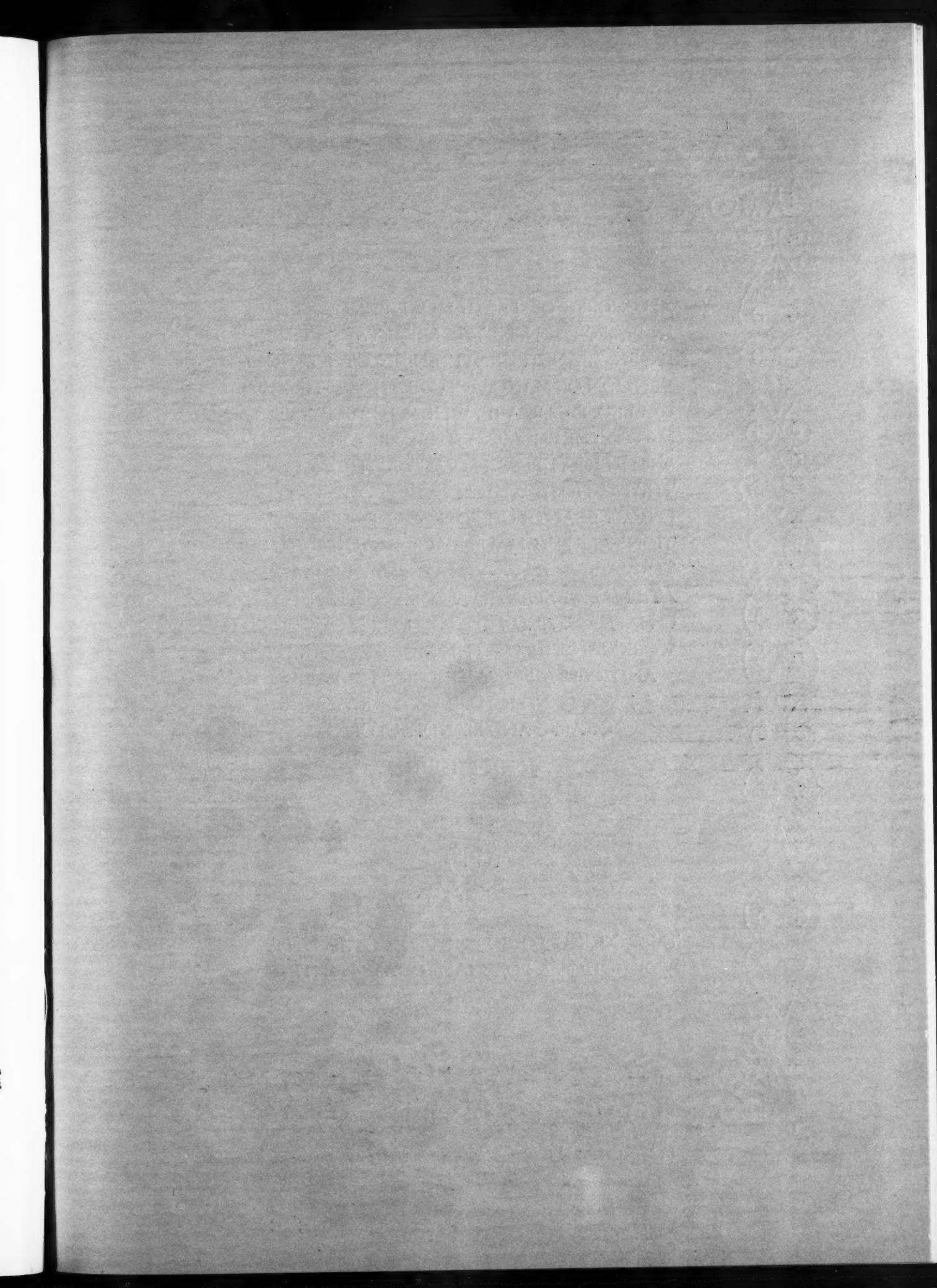
Minneapolis, 423 S. 5th Street
New York, 60 Beekman Street
Philadelphia, 141 N. 12th Street
San Francisco, 613 Howard Street

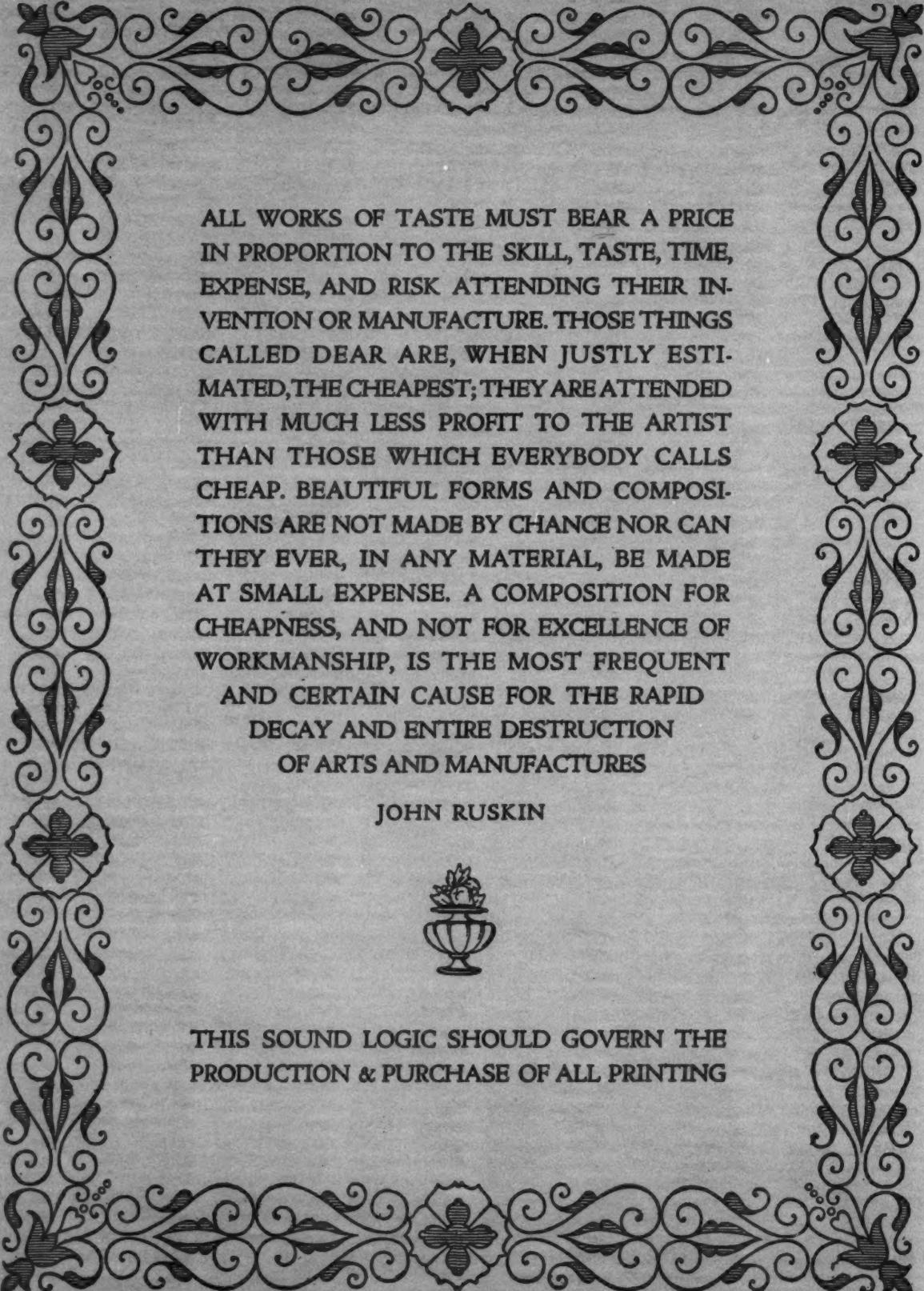
Thirteen Beautiful Letterheads in Next Month's Issue

*W*E have for some time past been looking for a number of really attractive letterhead designs to use as the theme of an insert in THE INLAND PRINTER, and now we are pleased to announce that we have found what we wanted: something really out of the ordinary; something pleasing to look at because of harmonious blending of appropriate colors and neat design; something with atmosphere. We are sure that these designs will draw much attention and create much comment when they are shown next month; that's why we call particular attention to them on this page. ¶ "Lo, the Poor Proofreader" is Antonia J. Stemple's caption to her contribution to the ever-interesting problem of the proofreader. It is an article well worth the attention of both masters and men. ¶ "Why are some printers so superlatively successful?" asks Frank H. Williams under the caption "How Printers Keep Up Their Enthusiasm." His answer is both interesting and instructive. Last year C. C. Bowsfield wrote two delightful articles for us, based on newspaper life when this part of the country was young. Next month he tells "How York Center Got Its First Cylinder Press." It was not exactly done the way you'd think it would be done, but that's what makes it so interesting. ¶ Jerome B. Gray is a master essayist whether he applauds or denounces, eulogizes or decries. In his article in THE INLAND PRINTER for May he questions the possibility of obtaining "Superior Copy From Inferior Brains." He discusses the subject frankly, giving praise and credit where it is earned, but he also uses the lash without fear or favor where he thinks it is deserved. It is this kind of contribution that tends to keep the balance in the industry. ¶ In his series of articles, "Printing Throughout the World," Roy T. Porte describes the printers of China and Japan and their work. These articles are becoming more interesting with each issue, as the author and his wife observe printing conditions in the various countries.

*Complete index of the editorial contents of the April issue
may be found on page 173*

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
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ALL WORKS OF TASTE MUST BEAR A PRICE
IN PROportion TO THE SKILL, TASTE, TIME,
EXPENSE, AND RISK ATTENDING THEIR IN-
VENTION OR MANUFACTURE. THOSE THINGS
CALLED DEAR ARE, WHEN JUSTLY ESTI-
MATED, THE CHEAPEST; THEY ARE ATTENDED
WITH MUCH LESS PROFIT TO THE ARTIST
THAN THOSE WHICH EVERYBODY CALLS
CHEAP. BEAUTIFUL FORMS AND COMPOSI-
TIONS ARE NOT MADE BY CHANCE NOR CAN
THEY EVER, IN ANY MATERIAL, BE MADE
AT SMALL EXPENSE. A COMPOSITION FOR
CHEAPNESS, AND NOT FOR EXCELLENCE OF
WORKMANSHIP, IS THE MOST FREQUENT
AND CERTAIN CAUSE FOR THE RAPID
DECAY AND ENTIRE DESTRUCTION
OF ARTS AND MANUFACTURES

JOHN RUSKIN



THIS SOUND LOGIC SHOULD GOVERN THE
PRODUCTION & PURCHASE OF ALL PRINTING

THE INLAND PRINTER

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 79

APRIL, 1927

NUMBER 1

Indifference Kills the Salesman

By ROBERT C. SHIMMIN

SELLING printing is not easy, and many salesmen fall by the wayside or drift into other lines. To begin with, the successful printing solicitor must have a good knowledge of type, be posted on the different kinds of stock, be able to estimate, at any rate all the smaller jobs, in the customer's office, and have an idea of the different processes of the printing shop and its kindred lines. I have read in some books on printing that this knowledge is not necessary — that if a salesman is really a salesman he will get the order whether or no. I prefer, however, to agree with Charles Francis, who believes that a real salesman of printing must be equipped with the knowledge above outlined.

The average solicitor usually has to travel his own road, be the ground ever so rough. A specialty salesman, or a man working out of a commercial house, generally has a sales manager to advise, to hearten, and to strengthen him to overcome his obstacles. Of course, the large printing establishments of the country usually have a man who occupies a similar position, and this article only deals with the small or medium size shop which employs one or two solicitors.

“Building up a connection” calls for the most rugged type of persistence. Calling on prospects week after week without result demands the patience of a Job. When an order is landed or a new account obtained, it should be an occasion for rejoicing by all concerned, and everybody in the shop from the boss down should get behind the salesman, submit an accurate and clean proof, quick service in the shop after O. K., and prompt delivery after printing.

But how often does this occur? The printer has obtained an execrable name through his lax business methods. The variation in estimates and in many cases the gross delay in production have caused many execu-

tives to view the printer with a certain amount of distrust and, shall I add, disgust.

When I first started in to sell printing it was my misfortune to get hooked up with a printer who was indifferent to everything but two things: the coming in of orders and the coming in of checks. After that his interest in the business ceased. He was not a practical man, and would sit in a private office hour after hour for the most part lamenting business conditions. The condition in the mechanical end of the shop can be imagined. When I landed an order, even if it was only for five hundred business cards, I felt as if I had been lifted to the seventh heaven and would joyously promise a proof and quick delivery. My job ticket would be made out hastily, copied in the order book, and handed to Joe, the compositor, as if it were a gift from the gods.

But alas! Grief and pain were in store for me. My job ticket would be placed in a wooden receptacle on top of the type case and there it would lie. Morning after morning I would rush down the stairs anxiously inquiring for my proof only to be met with the chilling response that they “hadn’t got to it yet.”

And then, when they finally did “get round to it,” my proof would be in such shape that I was ashamed to show it to the customer.

Taken on the cheapest kind of newsprint, hammered out on the stone, in many cases cutting right through the stock, my proof would have every appearance of a blacksmith’s job.

Many times I remonstrated but was told that the boss would not allow press proofs on the grounds of “economy.” Later, my experience taught me that this in real truth was false economy, that first impressions tell the tale either for good or bad.

The standard excuse to the customer for submitting a proof of this nature was, “Of course, Mr. Jones, you understand the finished job won’t look like this. It is only a rough proof.” This sounded almost like an apology, and the customer immediately began to form his

own conclusions about the work turned out by our shop. This practice of submitting "rough proofs" is one in which a great many shops indulge, and it is a glaring example of indifference to the customer.

Substitution of stock was another baneful practice with which I had to contend. The average buyer does not know a great deal about paper stock, and when placing an order often remarks, "Make it the same as this sheet here." At the time I knew very little about stock myself and was easily confused on the relative merits of different kinds and weights of paper.

A Scotch friend in the town working in an auditor's office heard that I was soliciting printing, and desiring to do me a good turn, rang up the shop one morning with the request that I should call and see him. Mac Dermid was an old country type of Scotchman, a good Presbyterian, fearfully accurate, and painfully conscientious. He desired an estimate on one thousand 8½ by 11 ruled forms to be used as accountants' time sheets. The ruling, weight, color, and quality of stock must be exactly like the sample. I relayed this information to the boss, got his figure, and was awarded the job by Mac with the graciousness of a lord, and he again cautioned me that the job must be as the original sample.

The job went to the rulers, was printed and delivered. And then the fireworks began. When I returned from lunch one day there was an imperative telephone note lying on my desk for me to call on Mac Dermid. I scented trouble immediately, as any printing salesman does when he gets a call right after the delivery of a job.

When I reached the office Mac received me with a dramatic gesture; the opened package of printing was lying on the table.

"Was it not the agreement that we were to secure the same quality of paper as the sample submitted?" he almost thundered.

"It was," I answered.

"Then look for yourself. Do you call that the same?"

The sample he had given me was a deep, dark-colored blue. Our job was a pale light blue.

"Take them in your hands and feel them, man, and tell me which you'd pick."

I mechanically obeyed.

One was limp and soft to the touch; the other, the customer's, was parchment-like and crinkly. There could be only one answer. I told the truth.

When later I looked it up in my price book I found that the customer's stock was "Argosy" bond at forty-five cents a pound, while ours was "Sunbrite" at thirty-one cents. The boss later told me that "Sunbrite" was the nearest to the sample that he had on hand and was really "as good if not better." For a long time afterward Mac regarded me with a grieved expression, as if I had fallen from a great height.

Such a practice can not be too heartily condemned. It is not possible for a printer to carry in stock one fraction of all the paper manufactured, but samples for jobs should be carefully graded and closely matched.

When your salesman asks for an estimate, get it for him just as quickly as possible. You may think in your own mind that there isn't a chance in the world to get the job, but at the same time feign enthusiasm and get the figures out promptly.

On one occasion I solicited a dentist, and, as luck would have it, he was just contemplating getting out rather an elaborate folder on the care of the teeth. Parts of it were to be printed in six or seven languages, there were several cuts in three colors, and an estimate was wanted on an initial order of 10,000 on a good enamel paper.

I rushed back to the office treading air. But my enthusiasm waned before the cold way in which the boss looked it over. "I am doubtful about my ability to secure the German lettering"; "I don't believe the man could afford to pay for such a job"; "He would surely want more than 10,000," are some of the things he said.

My folder lay on his desk for nearly two weeks despite my almost daily reminders, and finally when I did get the estimate the job had been let. The only remark the boss made was, "He probably wanted a cheap job anyway."

One of the first prospects I ever called on was a corn doctor who, probably to get rid of me, gave me one of his cards and told me to get him a price on five thousand. When I returned to the office the proprietor was engaged in a spirited debate on the relative merits of race horses on which he was quite an authority. He placed the corn doctor's card on his desk, on which was a woeful mass of letterheads, unopened bills, circulars, and various other things. It was a standing joke in the shop that the bottom layer of that desk went back to the Civil War. That was the last I ever saw of the corn doctor's card, for two or three days later, when the boss "got around to it," the sample was missing — lost in the shuffle.

Little experiences of this kind do not greatly tend to hearten the salesman or to keep the fire of ambition in his eye. Rather, they will tend to dampen what little enthusiasm he may possess.

I have left the question of prompt delivery to the last, but it is not by any means least in the vexing problems that rise up to harass the salesman and spoil his efficiency. The word "service" has been cruelly ill used these last few years and had it been a living entity would have had ample grounds for thousands of cases of defamation of character against concerns who have taken the name in vain.

My first printer employer had no system of delivery whatsoever. He would not enter into an agreement with a drayman to deliver on a regular schedule, but had a hit and miss policy. If any of us were going that way, why we took the package; if not, it lay on a table in the front office *ad infinitum*. Sometimes I would gently call the proprietor's attention to the fact that a parcel of printing had laid on the table considerably past the time which could be designated as the prompt service period. His usual reply was, "Well, they haven't hollered yet, have they?"

Free Engineering for Printers and Publishers

By CHARLES FRANCIS



HE world moves, and so does the printing industry. Time was when a hand press and an all-round printer were all that was needed to print. Now we have a thousand kinds of machines and tools, growing more and more automatic, and more than a hundred kinds of specialists, men who contribute their expertness to separate features of the work, all going to make the machinery produce from the most artistic to the cheapest grades of printing, at high speeds and relatively low costs.

In earlier days the master printer, with a few journeymen and apprentices, worked in one room, and, knowing each other well, got along without differences. There were neither unions nor strikes.

Now we have highly organized bodies of union workers, embodying more than a dozen unions in the printing industry, on one side of the fence, and several organizations of proprietors on the other side.

The old idea was that the unions were natural enemies of the employers, and that employers' associations existed largely to keep down wages and fight unions, while unions were in duty bound to harass employers with as many restrictions as possible.

I must claim the credit for introducing among employers, through the Printers' League, the idea of "conference, conciliation, and arbitration" with the unions, and if I have won any special regard from our craft, it is mainly through my work on these lines, which has on several occasions kept the trade from serious strikes.

But we never could have succeeded with "conference, conciliation, and arbitration" had we not been met in a fair spirit by groups of employees. And I hereinwith desire to pay my tribute to Major George L. Berry, for twenty years the capable president of the International Printing Pressmen and Assistants' Union, for the intelligent coöperation that has enabled employers and employees to get together in harmony. We were not always thanked for our work along these lines. He has been accused of selling out to the employers, and I have been criticized for giving everything to the employees. But we can afford to forget our critics.

Major Berry has treated the employers with the utmost fairness and at the same time gotten more from them than was possible under the older and more selfish methods. By insisting on keeping agreements, by not trying to force strikes, by good sense and fairness he has won the confidence and respect of both sides. Under his leadership wages have doubled for the men, and there have been fewer strikes and lockouts, a condition which has benefited everybody.

But he has done much more than this, and it is regarding his latest innovation in the printing industry that I now wish to write. He has labor to sell, and like a good head salesman he recognizes that the best way to sell it is to have the most efficient workers in the market, and in addition the best machinery.

Employers want production, and they want things to run smoothly in their shops. The printing industry is now so highly specialized that few employers are capable of selling a large volume of printing and at the same time developing and maintaining the best mechanical equipment for their class of work. Hence every large printing office needs a printing machinery engineer, and few can afford to have such on their pay roll; yet upon the wise choice of machinery and equipment and its correlative position largely depends the making or losing of money.

All the larger printing houses recognize this, and a few of the largest maintain engineers familiar with the various problems of large production; but the great majority of printing houses, even large ones, buy hit or miss. Major Berry is the first union official to propose and bring into being a real solution of the problem for the employers. In establishing a comprehensive engineering department at Pressmen's Home, always available for the good of the trade, *this union offers expert unbiased advice to master printers without direct charge.*

This is the wisest and most forward step of a printing trades union since the adoption of the principle of "conference, conciliation, and arbitration." There are now at Pressmen's Home four or five of the best printing machinery engineers in the country, headed by the man who for years had charge of the machinery in all the Hearst plants. These men are paid by the union; they know every phase of mechanical production and are the best judges of what is best for this and that class of printing. All printers contemplating large additions to their plants should consult them, for they may thus learn of new and advantageous arrangements with which they are not personally in touch.

This is a real service of great value; its being given to employing printers marks a long stride in co-operation by the men we employ. There is more or less merit in all the machines and supplies offered the printer; the essential thing is to suit each case with what it needs, the most efficient mechanisms. This is scientifically accomplished when the services of a competent corps of engineers are available.

At this writing five-sixths of the work of the engineering corps is given to the newspaper end of the industry, and I write this because I want my friends and competitors in the magazine and job branch of the industry to know what they can have for the asking. Things change, and we have to change our plants as

new conditions develop, and we want the best advice and widest knowledge that is to be had.

I doubt if ten per cent of the job printers in the country know that, whether or not they are union or open shops, they can write to the engineering department at Pressmen's Home, Tennessee, and get the best advice as to what layout and machinery are best for any given condition. It will even send an engineer to the plant, where conditions warrant, and extend all the needed help.

Already there are printing concerns that have been saved thousands of dollars by such consultation, and the field has hardly been touched. Think what a multitude of problems arise in the print shops: Do we need another cylinder or an automatic jobber? Is it best to buy a linotype or patronize the local composition plant? What stitcher is best adapted to our work? Will offset and typographic printing work well together in the same shop? Is it wise to have our cylinders, beds, and blocks trued up to accuracy? Are gas heaters, electric neutralizers, or humidizers best for the plant, or some combination of the three? What is the best layout for the new composing room? Is our plate work sufficient to warrant installing our own electrotype department? Should we install a non-distribution system? etc.

Questions of this sort are being propounded every day in hundreds of print shops, and Major Berry deserves great credit for doing something to meet such constantly recurring and important problems. If any other labor union anywhere has done such a forward looking thing, it has failed my observation. The engineering department will help rather than hurt the manufacturers of our machinery, for it will strive to place the right machines in the right places, whereas the salesman tries to make a sale wherever he is. The locating of machines where they can not earn their keep is not good for the maker or any one else.

But the work of this unique engineering department does not stop with advice as to layouts and new machines. It lends a sympathetic ear to every poor inventor in the industry, and the good things that so often go begging for want of a backer will be patented, perfected, and turned over to the manufacturers to produce in quantity. Thus the trade will get the benefit of new inventions faster than ever before.

Those of us who are employing printers, while rejoicing over the improved conditions that must develop because of this special engineering, must not forget that it will fail to help the industry as a whole if with the advent of each faster and improved machine or layout we cut prices to get more work, and thus continue the ruinous competition that has ever been the basis of disaster in our industry. The unions have taught us that men can stick together in maintaining fair prices. Let us make it as dishonorable for a master printer to make prices below a fair rate as it is now considered dishonorable for an employee to work below a fair rate.

Engineering as applied to the problems of production in composing rooms might have been almost entirely neglected were it not for the enterprise of the

American Type Founders Company. At the suggestion of Henry L. Bullen, it organized in 1913 its now famous engineering department, at first called efficiency department. At that time the interest of the company was centered in the composing rooms. Not long after its establishment this department extended its activities to the pressrooms and also aimed, with much success, to coöperate with architects for the purpose of increasing the practicality of buildings created specially for printing purposes. Mr. Bullen organized and managed this department until the end of 1923, when he retired with the purpose of devoting himself to another kind of educational work, centering in the Typographic Library and Museum which he had founded in 1908. Its present manager is Charles W. Kellogg, and it is styled the engineering department, a more exact and more popular designation. There is a staff of eight experienced production engineers, each of whom had first learned the printing business, taking up engineering as a post-graduate course. Headquarters are in Jersey City and Chicago, each with a staff of draftsmen. *No charge is made for the services of this engineering department to customers of the company who seriously undertake to increase the productivity of their plants by scientific routing of work.*

The services offered include layouts in which the work of all departments of a printing plant is scientifically routed, the equipment properly spaced, and special equipment designed for special work. Printers need such layouts when entering new buildings or when moving or enlarging or condensing their plants. Production engineers also coöperate with architects, on the theory that buildings should be built around the plant rather than forcing the plant to conform to a building which prevents maximum economy in production.

There are scores of imposing buildings housing printing plants in which architects unadvised by production engineers have created conditions which make maximum production impossible. A printing plant should never be moved without having a careful layout made in advance. Such a layout will reduce the expenses of moving to a minimum. Reduced to its simplest terms the purpose of the production engineer is to eliminate all steps and motions that are not absolutely necessary, and thus save minutes of time in every possible way. Where the wage is fifty-three dollars weekly, the cost of each minute is two cents a man. If the printer can save six minutes a man an hour the weekly gain is five dollars. This may mean the difference between net loss and net profit, yet the saving is one that may easily be made in any poorly arranged and inefficiently equipped printing plant. Greater gains are usually made.

Until 1913, when the American Type Founders Company established its engineering department, no effort had been made by manufacturers of composing-room equipment to correlate the various equipment with a view to making composing rooms, virtually, type-form producing machines. Many improvements of various equipment had been made from time to time, individual to each piece, without regard to what may

be called "team-work." In establishing the engineering department we are discussing, Mr. Bullen argued that a scientific routing of a composing room furnished with unscientific equipment, while somewhat of a gain, was far from being a satisfactory gain. The use of composing machines had revolutionized shop practice, yet there did not exist either in commercial, newspaper, or book printing plants any system of equipment specially designed to meet new conditions. Having this fact in mind, Mr. Bullen designed an entirely novel series of composing-room equipment, each part of a system, now known as the "Cut-Cost System of Printing Plant Equipment" which, when properly placed, resolves each commercial composing room into units of five to eight compositors, within reach of whom the usual materials needed for the group are concentrated, resulting in great saving of floor space, elimination of unnecessary steps or searching, and more comfort for the workers. It is this sort of service that engineering in its modern sense is accomplishing.

While this article is being written plans are in preparation to establish a department of graphic arts, research, and engineering on a national scale in the Massachusetts Institute of Technology in Cambridge. This project requires an endowment of \$1,500,000. The print shops of the near future will look here for executives and supervisors scientifically trained in the arts and engineering applicable to the printing and allied industries. The effect will be to produce graduates whose status will be recognized as being as truly professional as is the status of graduates of the same institute's famous department of architecture, in whom a knowledge of art and of engineering must go hand in hand to attain the best results.

The printing industry has made giant strides under the guidance of self-educated men. These highly efficient, ambitious, self-educated men are precisely the men who realize the great amount of time they have lost in attaining high positions through being deprived of scientific instruction in their youth.



The Elements of Success

By E. S. WILSON



SCOE! You're going to take the teacher's page; Jerry, you will handle the Wichita theater section; Army, you close up the Who's Who section, and get it out of the way this week; we have spent too much time on it already. Now is there anything else?" It was big Jim Allison speaking. "Bull" Allison, I always mentally appraised him, because of his tremendous, virile personality, his large size, and his full-throated voice and laugh. He now closed his eyes, threw back his head, and swayed back and forth as he concentrated.

"What do you think about having dollar day this week? Do you think the merchants want it?"

"Well," said Army, speaking rapidly as was his habit of doing everything, "my customers are not in favor of it. Jack Bernard and Marvin Smith are very much opposed to it." Jack Bernard and Marvin Smith respectively headed two of the largest department stores in town, and Army was the head of the advertising department of the Athens *Daily Times*, an evening paper in a town of fifty-five thousand population. For two years we had been engaged in severe competition for advertising with our competitor, the Athens *Record-News*, a morning paper.

"What do you say, Scobe?" asked Allison.

Scobe, the most experienced man on the staff, hesitated before replying. "As far as my run is concerned it will go over."

In turn we each gave our opinion. The consensus of opinion showed that we thought dollar day was feasible.

"Well, it's now or never. We can't hold off any longer for this season. We should have had it earlier, but what with vacations and specials of all kinds we have been too busy to work on it."

"Walt!" Allison said, turning to me, "we are relying on you to put this over. It's going to be a case of getting out and seeing everybody. The large stores are hanging back, and the small stores must make up the necessary volume of inches. We have never fallen down on anything we have undertaken, and we're not going to fail in this."

"I realize that, Mr. Allison," I replied, "and I will do my best."

"One other thing now, boys, before we leave: On Wednesday night we want to meet together here. Something has occurred about which I am going to tell you. It is an event that we have all worked for, hoped for, and that has been pending for several months. By Wednesday night I hope to know all the details and be in a position to tell you something definite. Now, is there anything else? If not, all I can say is, hop to it and treat them rough."

As we turned away he rested his hand upon my shoulder. "Walt, I am counting on you to bring home the bacon; it is up to you to see that we don't fizzle on dollar day."

"Mr. Allison, you know I always do my best."

"All right, we are counting on you; you have made a good record and I hope to be able to tell you something soon that will be of interest to you."

The Monday morning conference was over, and so far as I knew my work for the week lay outlined for me. A hard week's work, with dollar day coming on Thursday, which meant that all copy for that day must be in by Wednesday morning, for that evening's paper. Friday was a busy day, the paper containing a large volume of advertising of groceries and meats, and from then on we were always rushed preparing for our large Sunday edition.

I moved over to my desk, drew out a slip of paper, and jotted down the names of the customers that I must see that morning. Then I mentally reviewed the possibilities for dollar day, decided what advertisements I would have to write and what prospects to see, stuck the list in my pocket and started out for the day's business.

Wednesday dawned — gray and drizzling rain out of a leaden sky, a dispiriting day for the securing of a large volume of advertising. But business I must get despite the weather, and also because of it, and the only way to get it was to work for it. When I arrived at the office the day's activity was starting, telephones ringing, the press and linotypes roaring overhead, and the ad. foreman downstairs hunting early copy for the big day's run that he expected. It was the start of the noise and tumult that would reach its climax at eleven o'clock, our dead line for all advertising copy, and from then on simmer slowly down until only the clicking of the telegrapher's key would be left to mark off the slow night hours.

I had no copy to send up, so I hastily glanced over the morning paper which, containing nothing of importance, I threw down and, buckling the belt of my rain-coat, hastened out of the office. The first merchants to see would be those who, dilatory and hesitating, would be most likely to be disheartened by the rain, and those who would be the most likely to put off writing their copy until the last minute. I turned in at the North Texas Notion Store.

"Good morning, Mr. French; got your copy ready?" I asked.

Mr. French, a tall, thin young man, removed his pipe from his mouth and spoke. "No, I haven't. I've just about changed my mind about running an ad. I believe I would just be throwing my money away."

"Mr. French," I said, "there are a few times in the year when your store can profitably advertise, and this is one of them. You are handling notions, and your goods as a rule are cheaper than your competitors'. The larger stores will be glad to see you stay out of dollar day. It gives them a chance to cut in on your trade. You lose the chance to impress the people with the cheapness of your products. Moreover, you handle the class of merchandise that people buy on this day. Everybody knows that dollar day is tomorrow. We have advertised it for you, and they are looking for your ad. in this evening's paper. They are going to judge dollar day by the advertising in today's paper, and the business of tomorrow will be the result of the effectiveness of today's advertising. You can't expect to profit by the publicity of your competing merchant.

The whole is neither more nor less than the individual, and upon you depends the success of dollar day and all that it means to each merchant."

"Well!" He cogitated a moment, snapped his pipe back into his mouth and said, "I hadn't thought of it that way; I believe I will give you an ad. When can you come for it; about ten o'clock?"

"That will be all right; I will be back about ten," I answered. And I plunged out of the door and into the drizzle to a grocery store where two visits and a hot argument had won for me an advertisement the previous evening.

Three hours of hard, driving work, and my copy was all up. By virtue of hard work I had secured nine advertisements, and that evening's paper showed a volume of advertising that proclaimed the success of dollar day in Athens.

That night the advertising staff assembled in its usual wont around the conference table. Mr. Allison at the head, looming up huge and bulky as he wreathed his head in the smoke of the only relaxation he allowed himself, his after-dinner stogie. Facing him, at the opposite end of the table, sat Army, while between sat Jerry, Scobe, Tydings, and I, all awaiting with eagerness the news we hoped to hear.

"Well, I guess we are all here. Jerry, I see that you did not get stuck this evening," said Allison.

"No, I was able to stay on the concrete this evening," replied Jerry.

"Now, I have something to say to you, boys. Mr. Howard and I both feel it is largely by your efforts that I am able to announce some good news tonight, and we want you to know that we appreciate the good work you have done, and that we feel you will continue to do. We think it is through the effectiveness of your work that we are able to announce the purchase of the *Athens Record-News*, which we will continue to publish as a morning paper but as part of our equipment from now on."

Joyous exclamations broke out as we realized that the end of months of work, worry, and strife had come. Congratulations, jokes, and laughter released the tension of strained expectancy that had ruled our minds.

"Naturally we are going to have a somewhat different organization," said Mr. Allison. A sudden hush descended upon us, and we listened attentively to what he was saying.

"Our force will handle the advertising of both papers, and we will have to sell what we formerly fought. Scobe, we have decided to offer you the position of advertising manager of the new paper. We have done so because of your age and experience, your ability, and the confidence the merchants repose in you. Is that satisfactory with you?"

"Mr. Allison," said Scobe, arising, "I can not express how thankful I am for this honor. I am certainly glad to accept it and will do my best to make good."

Army, Jerry, Tydings, each was to retain his old position with an increase in pay. I knew my turn was coming, and I waited with bated breath for what he had to say.

"Walt," he said, turning to me, "you have been with this paper for over a year and a half. You have worked hard; you possess a pleasing personality; you are sober, honest, and ambitious. We feel that you have made good. I have watched your work and tried to help you; at least I have tried to give you the benefit of my experience. I don't know whether I have helped you or not."

"I feel that you have helped me a great deal," I replied, wishing that he would come to the point.

"Now — notwithstanding your youth and the fact that we have retained the best of the *Record's* men, we are placing you as Scobe's right-hand man. You have worked well together, and we feel that you can take hold of this paper and put it through as it should be. You will, of course, be held responsible, just as you are

now. I will be in personal charge of both papers. Your salary will be commensurate with your new duties."

An almost overwhelming sense of joy, exultation, and relief rushed through me. I stammered as I rose to thank him and assure him of my appreciation of the advancement.

The meeting soon broke up, none too quickly for me, and I hastened forth to where my car was waiting. A soft hand fell over mine as I stepped into "the public's favorite," and a sweet voice asked, "Walt, tell me quick! What did he say? Are you promoted? Was it as I said?"

"He did, I am, it was," I replied, as my lips met hers and my arms enfolded big Jim Allison's daughter. For I had known for a week what was to come off in that little conference room.



Selling Printing Services to New Businesses

By FRANK V. FAULHABER



T can not lightly be gainsaid that in every town printers could stir up extra business by considering its business men's individual and specific needs. There, for instance, alone are great possibilities among those prospects just starting in business. The new shoe factory must make headway. The knitting mill just starting its machines has success for its object. The new plant manufacturing structural and ornamental iron must have a steady outlet for its product. Then there is the new hotel opening. There are the carpenters, builders, general contractors, perhaps doing work on large scale. This but hints opportunities.

Then consider the smaller business men. A new sheet metal works is announced. Another newcomer is ready to furnish commercial auto bodies, truck and wagon supplies, in addition to kindred other products. Still another intends to serve in the mason material line. One man, or perhaps a small company, is desirous of prospering by doing coach, carriage, auto, wagon, truck, and van painting. Then there are the numerous small businesses, such as bakers, butchers, grocers, druggists, and florists represent. All these businesses in a town may have been launched but recently. Some will have undergone a change of ownership. Some there are certainly where those at the head do not know all about their business that they should; these men are young, perhaps inexperienced. Could not the printer prove of aid?

Bear in mind, many of these businesses will have difficult going. Whether the owners advertise or not, they have need for printing just the same. Question: From where is this printing going to be procured? And,

so far as advertising is concerned, notwithstanding a prospect's prejudice against advertising, could not some telling points be driven home by showing just how the prospect, individually, could do more and better business by aid of good advertising?

Here is where the publisher-printer steps in. Many newspaper publishers lament the lax business, which would be a thing of the past were more attention given to these new prospects, showing them just how they can better succeed.

The printer who manifests interest in the new prospect, the business man just starting out, will have that interest reciprocated. It is well not to overlook that many of these new businesses fail yearly. Many of them are ready to furnish a quality product, but there is something lacking at the selling end. To manufacture a good product is one thing; finding as many buyers as possible presents another problem. And right here is where the alert printer will not only help solve that problem, but also one of his own.

As early as possible, following announcement of the opening of a new business, the printer should endeavor to become acquainted with the new owners. A welcoming letter might be sent, wishing the new men success, and suggesting that the printer be consulted when it is thought that he might help solve some problems. Such a procedure will make a favorable impression. In support of an initial letter a representative should call on the new business men. Thus acquaintance could be started, problems could be discussed, the printer's representative could offer counsel regarding advertising matters, and then there would be the various stationery and printing supplies.

Where might this business go, otherwise? To other fields, perhaps out of town. Can not the local printer better discuss the local business man's problems, and can not he furnish printing needs more speedily and

satisfactorily? When dissatisfaction does crop up, who is in better position to adjust it quickly, the local printer or the shop two thousand miles away?

Let us consider that new shoe factory. Whether the owners have done business before or are utter newcomers in their field, they have yet to learn. Where knowledge ceases progress stops. And what that new shoe manufacturer may need is the developing of greater consumer-demand; there isn't a manufacturer, in fact, who is not on the lookout for greater sales development. That new shoe factory may have a disconcerting sales problem. If the business is to be done in the usual, commonplace way it will certainly be to the interest and profit of the printer to proffer sales advice. Let the salesman look over the shoe manufacturer's cartons. If carton work is done, good business could be invited right there, where otherwise the work might be placed out of town. Colorful cartons would help this manufacturer. What is he using now?

Particularly when children's footwear are marketed it is advisable to inclose them in neat, attractive, and appealing cartons. Interesting sales literature would have its place, too. Giving mothers advice regarding the purchase and care and wear of good shoes would command more prospects and more business. Interesting booklets, a delight to children, could accompany a purchase. Such explanation would make its impress on the shoe manufacturer; keen for more business, he would be eager to try out the printer's proposition. Inevitably there would result profit for both shoe manufacturer and printer.

Then the shoe manufacturer would have a variety of printing requirements—billheads, letterheads, envelopes of all kinds, blotters—and what might not be accomplished here? There would be call for order pads, labels; he might even be interested in a catalogue. Just point out how this manufacturer could enlarge his business after broadening out by means of mail-order work; certainly a neat catalogue would have its place.

A somewhat similar course could be followed with reference to the new knitting mill. The structural and ornamental iron manufacturer naturally wants to find as many prospects as possible. Mayhap at the outset he will be confronted with a perplexing problem here. Could not the enterprising printer help this manufacturer develop greater demand for his product also?

There is need for enduring, quality iron products of this kind; often what is needed is a steadier flow of customers. Very well; this manufacturer is shown just how he can reach more prospects. His individual sales problem is under consideration. Some planning ensues, discussion follows; maybe a little sales campaign would come timely. Some direct-mail matter, to the proper prospects, will help bowl over this manufacturer's sales worry; therefore, interesting, fact-filled literature is suggested, bringing home to the prospects just why they should provide themselves with structural and ornamental iron work. Due to lack of conformable fencing, there are many ill looking houses. It requires but strong, convincing sales argument, in the interest of this manufacturer's products, to bring

in more customers, thus keeping his plant busy. This manufacturer, of course, also has his divers printing needs. Often he can be induced to use better stock.

To discourage idleness, the sheet metal works must find constant call for its products. What opportunity, particularly among the newcomers, is the printer finding now? There is the man new to his business, selling commercial auto bodies, truck and wagon supplies; just what problems has he? Can not the energetic printer, by some interested individual study, help this prospect command a greater trade? Assuredly the printer should have some worth-while counsel. And the printer's products—considering the fact these will fill specific needs—should find welcome place, too. Then there is the individual ready to do all kinds of vehicle painting. He is scouting for prospects. Just how will he go about it?

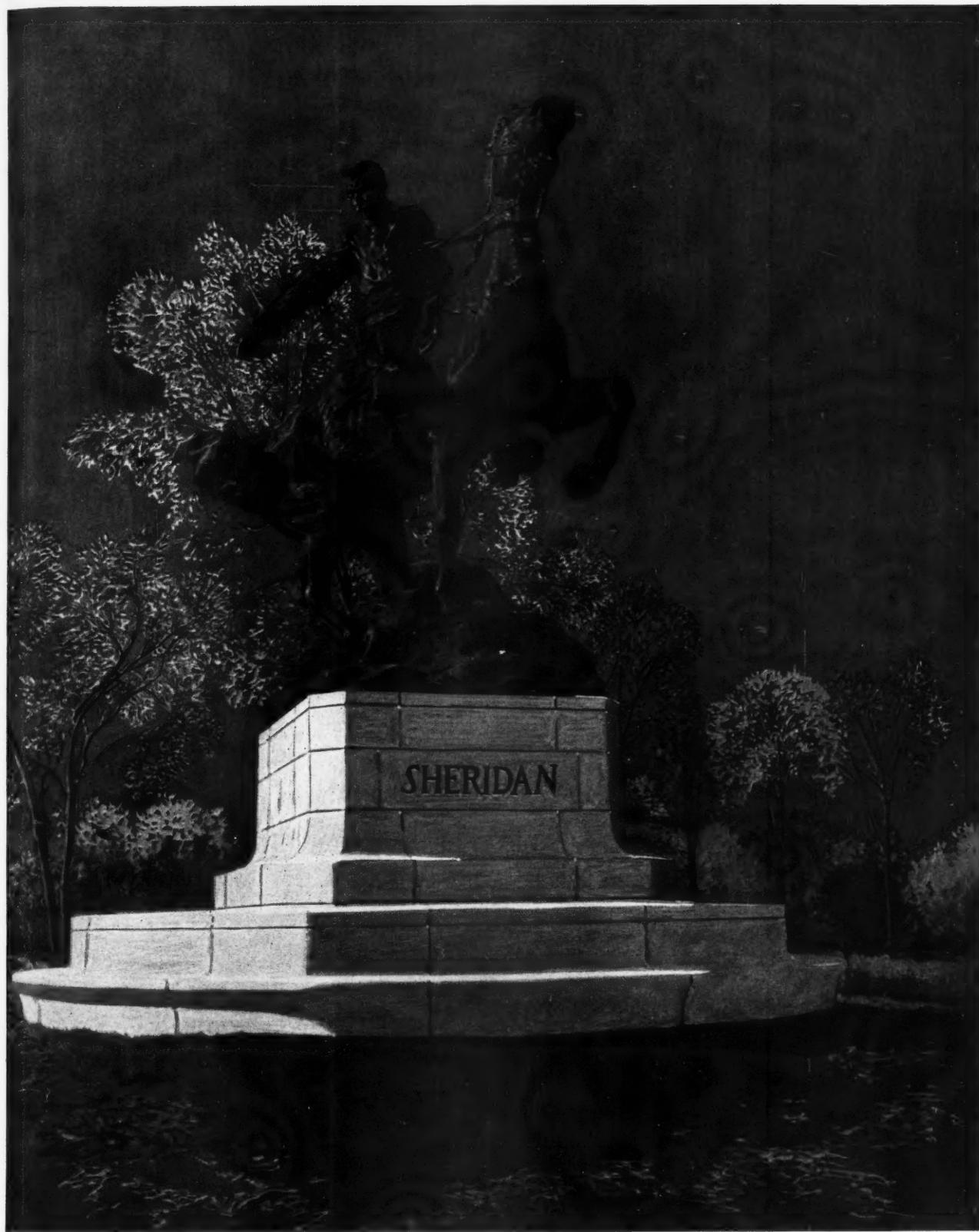
All of these business men could be encouraged to do more and better advertising of all kinds; and that should also be inspiring to the newspaper publisher. With an alert sales and advertising force there should be little difficulty encountered in winning over all of these new prospects and thereby incidentally inviting steady business from each.

All the small businesses loom as possibilities, such as dry goods stores, cleaning and dyeing establishments, butcher shops, and the like; and although every store could be included in the canvass, there shine particularly inviting possibilities among those just launching. The owners often have hard problems because they are inexperienced; many are good technical men: they may be good tailors and bakers, knowing all about their work; but there is considerable to acquire along the sales line.

It matters not whether the new businesses are of large or small proportions; good business connections can be made with many of them. And just so does it apply to the printery; whether the shop is large or small, it can extend its business by helping other businesses extend theirs.

The printer desirous of attracting trade from larger territory might well comb an entire city. Engage more salesmen, capable assistants, who have the printing business at heart, who want to succeed, and who want to grow with your plant. A good corps of enthusiastic printing salesmen, by meeting the owners of every new business in the town or city, will help keep the printing shop busy. They should strive always to consider each prospect's sales problems as individual ones, so that specific solutions can be suggested. Many new interested prospects can be encouraged to experiment along advertising ways, and once results convince they will be steady seekers for the printer's services.

By means of the telephone the printer can invite a good deal of extra business from these new prospects. Getting in touch with them early, before a given business is opened, should lead to interesting interviews and later pave the way to continued and profitable patronage. Many new business men, let us bear in mind, are uncertain just how to go about attracting customers; it is up to the printer to show the way.



DIGNIFIED ADVERTISING BY CHICAGO PRINTER

W.F. Hall Printing Company, Chicago, the World's Greatest Printing Plant of Catalogs and Magazines, issued in 1926 a number of brochures, illustrating, in colors, Chicago at its best. The sixth brochure illustrates some interesting examples of sculpture in Chicago's parks, of which the illustration above is one. The caption to this illustration in the brochure reads as follows: "Gutzon Borglum has put the very spirit of Sheridan in this impressive figure. Frederick has faithfully rendered in picture the statue that stands on Sheridan road at Belmont avenue."

PROOF ROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.
Replies can not be made by mail.

What Will Radio Do to the Language?

England has an advisory committee on spoken English, which will endeavor to set good standards of pronunciation for broadcasters. Robert Bridges, the poet-laureate, and Bernard Shaw are members of the committee. The committee wisely proclaims that it will not use a club to enforce its own preferences, but will good-naturedly try to bring about uniformity among the station announcers. Uniformity is in some respects a good and desirable thing, but a little variety is not only harmless but refreshing. It would be dreary if we all wore the same cut and color of clothes, all wrote the same hand, all talked alike. Variety spices life.

One Who Was, Those Who Were

Here is a friend from Alabama: "Please advise me which is correct: 'He gave one of the girls who (was, were) at the party a book.' 'Give this book to one of the girls who (is, are) going.' What is the antecedent of 'who'? What form of the verb 'to be' is used after 'who'?"

The last question is illuminating. It may explain these questions which to me seem inexplicable. Is somebody teaching students that some special form of the verb "to be" is always used after "who"? The verb takes its number and person from its subject. Following a "who," it all depends on whether the pronoun is singular or plural. In the sentences given, it is plural, agreeing with "girls." It isn't "one who is going," but "one of"—what? "The girls who are going." There could be a different meaning expressed in the same words, but a comma would be needed to show the change in sense: "I gave the book to one of the girls, who was going," etc. The modern tendency to despise punctuation is costing us heavily in the matter of clear, unambiguous expression.

Shades of Color and Grammar

It is a Chicagoan that asks which is technically correct, "its bluishviolet haze," or "its bluish-violet haze."

I do not like the one-word arrangement at all. I write "blue-green," "blue-black," and the like. But I would rather write "bluish violet," two words, no hyphen. "Bluish," standing alone, is an adjective. In the expression quoted, however, it seems to me clearly a modifier of "violet," and as "violet" is an adjective (modifying "haze"), its modifier must have adverbial force. "Its bluishly violet haze" would be grammatically correct, but frightfully affected. I think this example is typical of a very interesting movement now going on—away from the pedantically strict application of the old rules of grammar and toward a freedom from form while preserving the true spirit of correct use of language. We must have standards of speech. In these days of restless questioning, however, standards are endangered if too tyrannically insisted upon. People are insisting that the language exists for them, not they for the language.

Punctuation—Tight or Loose?

From Chicago: "Will you kindly state whether or not this sentence is punctuated correctly? If a comma goes after the word 'ill,' and after the word 'examinations' (the first time it appears), state why. The sentence: 'To summarize then, the discovery of active cases other than those that are known to be seriously ill is greatly facilitated by the field work of the nursing groups who refer suspects to their private physicians and to the dispensary physicians for examinations when without this special nursing service the examinations would have been neglected.'"

Obviously, the sentence was composed by some one who favors the economical system of punctuation. An advocate of open punctuation would use several commas. There should not be a comma after "ill" unless it were to be balanced by one after "cases," so that the two would cut off from the main stem of the sentence the clause "other than those that are known to be seriously ill." That is to say, either no comma at all, or two commas. The sentence as written by our correspondent seems to me perfectly clear and simple. By the way, if there is to be a comma after "then," there should also be one before it, clearly parenthesizing the word.

Newspaper English Again

This time, there is no need to conceal the source of the query; it comes from the Department of Industrial Journalism, Oregon State Agricultural College. It is a little essay, with the query only incidental:

Use of "asserted" for "alleged" had its beginning, I believe, in syndicate press dispatches from Los Angeles in connection with the Aimee Semple McPherson kidnaping case. The following sentence illustrating this use of the word was clipped from a Portland newspaper that ran it under a Los Angeles, January 14, date line: "One of Mrs. Chaplin's attorneys declared that the asserted love affairs will be revealed if it is vital to introduce evidence of the asserted amours to win the case for the eighteen-year-old wife."

Like some other Los Angeles fashions, this use of "asserted" leaped into sudden and pernicious popularity and spread well over the country, at least the western part of it. In my task of compiling a word and style book for the Oregon State Editorial Association I have run upon it frequently both in press service stories and in local reports. Will you give us the benefit of your judgment on the propriety of this use? It is not so much the meaning as the grammar of the matter that I question. If one asserts a thing as a fact, is it the thing itself or the fact of the thing that is asserted, in the sense that the thing itself is alleged following an allegation? Somehow "asserted" just doesn't seem to take hold, to fit. If such use is not valid, will you please name a few satisfactory substitutes for "alleged"?

Prevalence of past tense of verbs in indirect quotations concerning present and continuing truths is another prevailing newspaper usage I can not reconcile with good grammar. Press reports of the Dayton, Tennessee, evolution trial bristled with such statements as "Bryan acknowledged that the world was round," "The witness

said that man was a created human being," and "He denied that evolution was a truth." It is perfectly clear that if the world *was* round it *is* round, and that man *is* now if he ever *was* a created human being, and that evolution *is* an eternal truth if it *was* ever true.

A report of Oregon legislative proceedings now before me says that Senator Eddy opposed the bill to increase the speed limits from thirty to thirty-five miles an hour and said that there *were* too many accidents *now*. I am convinced that Senator Eddy never said anything so absurd as that — something in which the adverb disputes the verb: *were*, *now*. No doubt newspapers follow more closely than literature the common speech idioms, but calling attention to the unwisdom of doing so when these idioms are hopelessly wrong and misleading may cause them to do better.

First, "asserted" *versus* "alleged." I think this must be wholly a Western trick, for I have never noticed it in the New York city and Philadelphia papers. To me it seems foolish because unnecessary; but quite harmless. The letter is a bit on the metaphysical side, isn't it, in its distinction between the thing and the alleged fact? But I think, too, the distinction, while hard to nail, is fairly well indicated. And I think it is a good, clean, logical distinction. I know of no word that does the work so well as "alleged." I can see no reason for substituting "asserted" except the hankering for something new. When the new thing works as well as the old one, I think I am sufficiently liberal-minded to recognize it, and sufficiently alive to welcome the innovation and be refreshed by it. But hang me if I can see the sense of taking up with a new word that does *not* fit as well as the old one! And "allege" and "assert" are not synonymous, in common usage. The dictionary definitions are amazingly similar, but in the popular understanding, to assert is to declare positively, while to allege is to declare without assurance, as a matter of belief rather than knowledge. "Allege," strictly, has the sense of "bringing forward as evidence"; the essence of its nature is that it is inconclusive. Assertion, as commonly used, is positive, responsible utterance; allegation is conditional, and the word is used in general practice as a definite disclaimer of responsibility.

For real usefulness in improving newspaper English, "allege" offers a better hold when you consider its misuse in the simple sense of "say," "declare." Some newspaper writers think "allege" will keep them free of libel suits, and in their zeal to escape litigation they overwork this word.

Now, as to tenses. Mastery of sequence of tenses may not always indicate mastery of the whole art of composition, but it is an essential part of it. Francis K. Ball, in "Constructive English," says: "When the principal verb (the verb of saying, etc.) is in the past or the past perfect tense, the present tense in a direct quotation or direct question is changed to the past in the indirect, and the present perfect is changed to the past perfect; *except that if the quotation expresses a general truth, the tense is not changed.*" Sounds somewhat involved, but if you take it slowly and steadily, it works out all right.

Here are Mr. Ball's examples: "He sings — they *said* that he *sang*." "Fire burns — they *said* that fire *burns*." The first refers to one particular act; the second, to a general, permanent, unchanging truth. Carry it a step further: If "they" were talking about some individual fire, the sentence would be, "They said the fire burned."

Every newspaper editor ought to encourage his men to write clean, accurate, grammatical English.

An Out-of-Place Apostrophe

From New Hampshire we have a query whether "FOUR WEEK'S SPECIAL" may not be correct in an advertisement.

No, it can not possibly be. The only possible way to use an apostrophe in that line would be "Four Weeks' Special," plural instead of singular possessive. Actually, the intention is to express a stretch of time, not that the four weeks possess something. It is only a quibble to say those four weeks own that special; not fair play. The strictly correct setting would be "A Four-week Special." Probably seven or nine newspaper shops in ten would set the line "Four Weeks Special," with no apostrophe. This would be arbitrary — but the style given is out-and-out wrong.

Advanced Proofreading

By EDWARD N. TEALL

 MOST commendable is the purpose of the International Typographical Union's course in "Practical Proofreading," of which the first unit, for beginners, had notice in this department last month. That purpose is to help members of the I. T. U. and apprentices in the printing trade to learn what the union stout-heartedly calls "the art" of proofreading. The words have a significance in excess of face value. They express a determination to contribute to the improvement of craftsmanship. And that purpose is capably executed in this course by W. N. P. Reed, expert proofreader, one-time head of the New York *Tribune's* proofroom, now with the McGraw-Hill publications; a man who for twenty years has been doing high-grade work with such skill and intelligence that he now stands as a leading authority on his specialty.

Mr. Reed sometimes dips his pen in vitriol, but it is a pleasing and commendable zeal for his subject that makes his remarks sometimes sting. He has a convinced, not a wavering mind. You may not always agree with what he says, but you can never be in doubt as to what he means, or suspicious of his earnestness in believing what he says. Liberality and tol-

erance are not prominent characteristics of these lessons; but some didacticism is acceptable in a teacher, and encourages faith in the quality of the teaching. These two things he specially does, and for them deserves a special meed of praise: he insists that good proofreading deserves equal recognition with the "productive" processes of the print shop because it makes the product creditable and salable, and he urges unfalteringly the professional discipline without which proofreading can not attain its proper valuation.

In Unit XI he explains the proofreader's marks, and exposes to the beginner the elementary principles of the work. In Unit XII, "Advanced Proofreading," he prescribes rules for the proofreader's training, discusses the copyholder's part of the work, devotes four of the ten lessons to punctuation, discusses some technical phases, and ends with a paper on use of reference books, on libel, and on postal and copyright regulations. Unit XIII, "Professional Proofreading," is, I believe, not yet published; at any rate, it has not come my way. This month, let us take a look into the section called "Advanced Proofreading."

Surely the fact that in these articles we have frequently presented arguments and appeals of the same tenor does not disqualify us to utter words of praise and appreciation for

much of Mr. Reed's text. He says proofreaders "for perhaps three decades" have been deplored their lot, and accusing others of being responsible for the decay of standards. But "intelligent master printers and publishers are fully as appreciative of good proofreading" as were their predecessors. Emphasis is on the word "intelligent," for Mr. Reed himself elsewhere admits that there are a good many who do not exhibit such appreciation — at least to the extent of being willing to invest in high-grade proofreading.

"Beginning around 1900, when typesetting machinery became commercially practicable," the printing business boomed, "and in the tremendous expansion the refinements of the art have by some been ignored." But these lessons aim at stiffening the proofreader's backbone, they are constructive in spirit — and they urge proofreaders to study the situation open-mindedly, and see if they are not themselves largely to blame, and also largely blessed with opportunity to take up "the burden of proof," demonstrate the value of their contribution, and thus win by sheer merit the recognition and remuneration of which they think they receive less than the full measure of their desert. Good, sound, upbuilding advice; refreshing to the veteran and inspiring, surely, to the novice.

That is the proofreader's side of it. What about the employer's? Answering the complaint so frequently heard, that it is hard to get good proofreaders, Mr. Reed says, "A demand," in industry, "inevitably creates a supply." But a page or two further on, urging ambitious men and women in the printing business to think of training themselves for employment as proofreaders, he says, "The demand has for years exceeded and now exceeds the supply." He advises employing printers who regard proofreading costs as overhead to drop that idea, and view such costs as insurance premiums. He likens proofreading to the inspections to which industrial products are subjected without grudging by manufacturers. In other words, check up on the product before sending it to market. THE INLAND PRINTER has more than once tried to drive home the idea that proofreading is in no way a parasitical process, but a legitimate, essential, and profitable part of the business of producing print for sale. The union's support of this contention is invaluable.

The I. T. U. course wins our approval, also, when it opposes the idea, put forth in the Chicago University Press's "Manual of Style," that "college or university education is the best training for proofreading." The Chicago University Press people state that to such education must be added "a thorough knowledge of printing." Truly, as Mr. Reed remarks, "a large order." The investment of time and money required for a college education calls for a larger return than any but the top-notch few jobs of proofreading can give.

To four years of high school and four years of college — or, as Mr. Reed says, a minimum possibility of six years for the two — add five years experience in the composing room, and then say what kind of a way that would be to keep up the supply of proofreaders. For my part, I would go further than these lessons do, and say I think it is an exceptional case in which a college education fails to be a handicap to the proofreader, short of the highest grades of work, dictionary and technical books. Is this too strong?

Well, Mr. Reed says that in a technical subject, those who have studied the subject would have an initial advantage in their acquaintance with the special vocabulary. But I think such knowledge, unless most expert, is apt only to be a trap for too confident possessors. The proofreader who does not know chemistry or geology will investigate terms on which there is any question — and will question almost everything. The person who has "had a course" in it is too apt to trust a weak memory on details, and be betrayed into error. Of course, generalizations are unsatisfactory. But the "higher education" is not by any means essential in the proofreader's equipment.

And most assuredly it is not worth the years it eats up — for one whose lifework is to be the reading of proof.

Every proofreader should be thoroughly grounded in the fundamentals of education: a sure speller, versed in grammar (but not pedantically set in his ideas of what is right), and accustomed to using his brain. With such a foundation, and a good grounding in print shop matters, he is ready to use his calling itself, as a proofreader, for his further education. With sound elementary education, through high school, and with a working knowledge of the handling of type, he will be a qualified proofreader while the college student is still striving for his sheepskin. And yet, I certainly think the union goes too far in its sweeping rejection of non-printer proofreaders, for there are a good many exceptions to the rule that print shop experience is indispensable.

Here I pause a moment, wondering if I am traveling too fast. Is my distaste for rigid rules tripping me? Most of the good proofreaders I have known had the print shop background; the true typographical eye that belongs to those who have actually handled type, and with printers' ink in their veins. But in the proofroom of a New York newspaper, just about thirty years ago, there was a young medical student who was as keen and accurate a reader as they had in the place. Whether he knew enough about type to have made him a good man in a job shop proofroom I can not say — but I am mighty sure that if his vacation time hunt of the dollar had led him into such a shop, he would have picked up a solid knowledge of the types in such short order that the boss wouldn't have had time to fire him before he could prove his quality. And as I recall it, he gave up the study of medicine and settled down to the healing profession in another form: doctoring sick proofs. And on the other side, there are lots of good printers who could never be made into proofreaders.

Certainly, it is true that the *best* source of supply for proofroom personnel is the print shop. Wisdom is shown by the proprietor who is everlastingly looking over his gang for those who show signs of being "marked" for the proofroom. It is written all over some persons; they are critical, they pick up errors as naturally as a fat robin finds the worms on a lawn after a spring shower. They are all the time asking questions. They take the trouble to look things up. They have the hunter's joy when they bring down a fat error. No mean, malicious joy in tripping some one up, catching him in a bad break; but the idealist's happiness in the knowledge that something wrong has been made right, the universal sum of rightness fattened. Such a person should be encouraged to try the proofroom job. Watch the youngsters as they break in. Encourage them to look forward to proofroom work as something worth trying for — and above all, don't forget that the best encouragement is good pay for good work.

But there is another way to train proofreaders: encouraging the copyholder, in places where such workers are employed (instead of the two-reader desk), to work for promotion. If the young person is worth training as a copyholder, he or she is worth training for advancement. As you give the youngster in the shop a chance to experiment in the proofroom, give the copyholder opportunity to pick up actual experience in the print shop.

If you have good proofreaders, you will have good copyholders; and good copyholders are on the way to becoming good proofreaders. It understands itself, as the Germans say. It is the opposite of a vicious circle: a circle of virtue. A continuous process for advancement of the profession. Like any other plan for carrying out a purpose, however, it throws you back on the fact that if proofreading is to attract good workers, it must pay them as well as any other work that requires equal intelligence, application, and the acceptance of responsibility. Every proofreader who stays out of the rut, who keeps his mind and spirit keen and alert and ambitious, is

helping to bring about the desired development. So is every employer who rewards faithful effort and high-class production in the proofroom. Get these two influences working together, and you will have a mighty force for propulsion toward perfection in printing and publication.

Mr. Reed has made these lessons amazingly inspiring and stimulating. Almost every topic he touches challenges comment. In Lesson Two of Unit XII he takes up in succession commercial reading, book proofreading, dictionary, magazine, and newspaper reading. He presents essential distinctions with admirable clearness. The job reader does not need general education in the same way or to the same extent as a book reader does. He does need, more than it is needed in any other kind of proofreading, sound knowledge of types, measures, and all the technical niceties of composition and presswork. Points, picas, ems must be no mystery to him. His task is to see that "the readin' is like the writin'," that the mechanical execution of the customer's intention is correct in every detail. He can make no changes or improvements.

His only opportunity for anything like creativeness comes in the possibility that he may have suggestions to make which will gain favor with the customer; and he should venture such suggestions warily. If the copy says that George Washington knelt in the snow to pray at Gettysburg, or Lincoln made his famous reunion speech at Valley Forge, the proofreader certainly would be a fool to let it pass, like those crabbed readers who believe in following copy, even out the window. But he must use judgment, like any other reader, and not spoil a deliberate play on words by "correcting" it. The lesson gives some detailed rules for work in the proofroom of a commercial print plant.

BOOK READING.—Don't slack on the galleys. The bill for author's changes can not honestly include marks that should have been part of the professional reader's service. Some readers neglect the proper functions of their employment by the publisher, only to intrude vexatiously on the author's province of responsibility for correctness of names, dates, facts of all sorts. Don't be afraid to query—but don't query rashly. On technical work, two readings are desirable, and Mr. Reed asserts it would be better to have them done by two readers. The more clearly the reader's field is marked out for him, the better for all concerned—reader, author, and publisher. Therefore proofreaders should urge that copy be given them which has been prepared by the editorial department and okayed by the author. Such editorial work opens the way for advancement from the proofroom, as a proofreader is constantly in training for it.

The dictionary reader's special need is unfailing accuracy. The magazine reader needs a shade more speed, because the printing schedules that hang over him are rigidly fixed. The newspaper proofreader's special requirement is familiarity with the names and facts that crop up in the run of the news, in business, and politics, locally and nationally. Newspaper proofreading is fine for those who like to keep up to date on what the folks are doing.

Finally, for all proofreaders the great requirement without which all the other virtues are valueless is that of judgment. "The quality of good judgment is the last thing that proofreaders as a class acquire and practice." Mr. Reed tells of an "aged crab of a proofreader" who, working on a cookbook, queried the author whenever wine or brandy was mentioned: "Qy. My wife uses molasses. It is better than booze."

The first text page of William J. Locke's novel, "The Wonderful Year," begins like this:

THERE is a letter for you, Monsieur," said the concierge of the Hotel du Soleil et de l'Ecosse.

He was a shabby concierge sharing in the tarnish of the shabby hotel which (for the information of those fortunate ones who only know of the

The indentation of the second line, under the small caps, and inside the block initial, is probably the publisher's office style and not subject to alteration by the reader. The indentation of the third line, to show the start of a paragraph, after an end-even line just above, is clumsy and unsightly. The author started a new paragraph without any thought of how it might work out in print. The new paragraph was not in any way essential. It was, when it got to the printer, a thing properly to be subordinated to typographical considerations. The compositor accepted it as a guide. The proofreader should have picked him up on it and ordered the third line to begin flush with the second. Thus:

THERE is a letter for you, Monsieur," said the concierge of the Hotel du Soleil et de l'Ecosse. He was a shabby concierge sharing in the tarnish of the shabby hotel which (for the information of those fortunate ones who only know of the

Some would prefer no indentation before the second and third lines, running them flush with the small cap, "H." But that is a matter in which individual judgment rules. The paragraph indentation, however, in the third line, was accidental, and might much better have been handled on typographical grounds alone than to have been permitted to throw out the mechanical balance.

I consider the above an excellent example of the possibilities a proofreader has to use artistic and creative judgment in his daily work.

Let us come to a conclusion, for the present, with this shining paragraph from Lesson Two: "Because the International Typographical Union is the only permanent, enduring, and continuously functioning element in the printing industry, it is inevitable that the responsibility of leadership in this matter, as in many others related to it, should be assumed by the union's officials. The union's Course for Apprentices and this special series of lessons for printers and proofreaders afford adequate proof, if such be needed, of the union's frank recognition of its obligation to the industry and to those engaged in it and its fidelity and devotion to the best traditions of the great trade, art, and business of the printer."



"In the Days That Wuz" — Asking for Work
Cartoon by John T. Nolf, Printer-Artist

How to Sell More Space

Part II.—By FREDERICK BLACK



IN the local field we direct our selling effort at the non-advertisers, and at the advertisers who use space on occasion but who are never enthusiastic. The non-advertisers have never had proved to them how they could get direct benefit from the judicious use of our space. The other class is not enthusiastic for the same reason. Do we realize that advertising space is about the one thing a man can not buy these days under a money-back guarantee? Why shouldn't a man have some assurance that he will be pleased with his purchase? Wouldn't this make selling easier? When we buy a camera, for instance, the manufacturers are eager to do everything possible to make sure we will get satisfactory results. If this is good business for the camera manufacturer who expects to sell only one camera to each prospect, isn't it better business for the newspaper publisher whose success depends on his selling the same person over and over again? And in any case, it pays well to see that no unenthusiastic space users are hindering our sales progress.

If a publisher has so little confidence in what his space can do when properly used that he is unable to go to a non-advertiser and guarantee him satisfaction, he has no right to expect any business at all. We have already decided that a publisher's progress is limited until he accepts at least part responsibility for the way his local advertisers use his space.

It is for us to show people how to apply our space to their requirements simply because few people are able to do this—they haven't made it part of their business in the same way that some publishers have not made the efficient selling of space part of their business. Helping a business man solve his problem by the use of our space takes imagination; it demands the ability to put ourselves in his shoes. But in what other way can we sell so much space?

We must be able to go to our prospects with helpful ideas—with something that will benefit them, instead of to *take* something away from them that only benefits ourselves. Instead of saying something meaningless, such as, "Have you ever thought of advertising in our paper?" we will need to talk from the prospect's point of view by saying, "Here's an idea that will sell more coffee for you," or "Let us show you how you can invest a few dollars so that it will give your business the direct benefit of all the education that starts next week for Blank's Tested Seeds." In other words, if we hope to interest people in our space we must do so by going to them with something tangible that they can apply, advantageously, to their business.

For example, if we know that a merchant has a lot of dead stock (and what merchant has not some goods that he should long ago have turned into ready cash?) it should not be difficult to coöperate with him in working out a sales plan (using our space) that will enable him to get rid of it. We may say that selling his goods is *his* business, but we can't escape the

fact that if he knew how to dispose of them they wouldn't be eating up interest charges and their share of the rent for so long. If we render him a service by showing him how to apply to his problem the thing we are selling, we not only secure additional business, but we secure his permanent good will by proving to him for all time that advertising in our paper, when it has some sort of definite plan behind it, can help his business when all his other resources have failed.

The secret of securing more local business is the building of confidence in what we are selling by not expecting a man to sign a contract which gives him no assurance that he has any more than a "hope" of getting any return. In other words, how little business a camera manufacturer would have if his attitude was "Here's your camera—I don't care whether or not you get any pictures with it."

The weekly newspaper has a big work to do in educating advertisers and their agencies to the wisdom of greater intensity of selling effort by "filling in the gaps" between the large cities and by getting closer to their consumers through the greater interest that their local weekly newspaper has for them. In selling advertising agencies we should bear in mind that they are continually besieged for business by every publication in the country. For this reason it is wasted effort to send a lengthy letter or long-winded literature because a busy space-buyer could not possibly find time to read it carefully even if he was interested in our particular locality on that particular day, which, of course, is not probable. The literature over which we may have spent considerable effort and time is most likely to go into the files for future (?) reference.

However, these conditions should not prevent us from keeping all agencies supplied with our latest rate and circulation

data, because it is naturally impossible for any agency to consider our paper when lists are being made up if their files are not up to date.

The way to educate agencies to the value of our paper is to send at frequent intervals interesting facts and figures that will help them and their clients. They don't want to know that we are the only all-home-print paper in Toonerville; they want to know what the sales possibilities are in the district served by our paper. These messages should be brief, so that the thought can be secured in a glance. Such reminders—even if they go to the waste-basket instead of the files—will at least have left their message and made an impression.

It doesn't say much for a man's knowledge of his business if he has to depend entirely on his competitors for the names of people from whom he is likely to get business. While other newspapers do show us who is advertising, they do not show us who should be advertising in our paper.

It is obviously too late to secure a share of advertising when we see it running in other papers. When an advertiser's plans have gone this far the lists will have been approved and the appropriation fixed so that the addition of extra publications

Can You Guarantee Results?

Do you realize that advertising space is about the one thing a man can not buy these days under a money-back guarantee? Why shouldn't a man have some assurance that he will be pleased with his purchase? Wouldn't this make selling easier? When we buy a camera, for instance, the manufacturers are eager to do everything possible to make sure we will get satisfactory results. If this is good business for the camera manufacturer, who expects to sell only one camera to each prospect, isn't it better business for the newspaper publisher, whose success depends on his selling the same person over and over again? And in any case, it pays well to see that no unenthusiastic space users hinder our sales progress.—FREDERICK BLACK.

is not possible unless the circumstances are exceptional. So many publishers of weekly newspapers write to agencies asking if they could not have a share of the copy now appearing for a certain advertiser that one wonders why they are so unfamiliar with agency procedure as to waste this effort. The time to sell an advertiser and his agency is months before the advertising starts, and when we see a series of advertisements appearing in another paper the thing to do is to start laying our plans to insure being on the list next year.

The one thing that interests the national advertiser is sales. It is for this sole reason that he will consider using our publication. And so we can best secure the good will (and the business) of a national advertiser by taking a whole-hearted interest in the progress of his products in our community. Being on the "firing-line" where his goods are bought and used we can secure much valuable information that the advertiser will be glad to have. He can only secure it with difficulty and expense, but because of our acquaintance with local merchants we can easily find out everything that we would like to know about our products if we were the manufacturers or national distributors.

So when we want to carry the advertising for a certain product — when we believe our paper to be a suitable medium — we should consider ourselves as special representatives whose job it is to find out as much as possible regarding the sales possibilities of this product in our community. We should find out how the product stands in comparison with competing lines; what additional dealers we feel should be handling it and any other similar information that the advertiser would be glad to receive. When this information is duplicated to the advertising agency we will have demonstrated to all concerned that we are not only on the map but that our community is well worth cultivating and that the service rendered by our paper entitles us to a share of the business.

Although the agency gets the smaller part of the advertiser's dollar, it does a lot of work that does not appear in the mat or electro that comes in our mail. It does a lot of research and development work, without which many advertising appropriations would never be large enough to extend to our paper. We can be a great help in this work of developing advertising accounts by sending the agency as much information as we can from our community. Space buyers will then not be so likely to consider us a nuisance, continually pestering them for business that we do nothing to earn or develop.

Why do all the biggest and more successful publications maintain expensive merchandising departments to conduct active work in their locality on behalf of the products of their advertisers? Would they continue these unproductive departments if they did not pay indirectly? These are questions that we may well consider.

If it is agreed that in business, as in everything else, a man reaps only what he sows — that the business that gives the most is the one that gets the most — we will see the importance of serving those who buy our space to the utmost of our ability. A paper gets an advertiser's business when it serves his interests, and it builds for the future when it helps to build up the advertiser's appropriation by doing everything possible to increase his business.

Running an advertiser's copy according to instructions is not giving him all the service we can give him. His copy in our publication will not secure results for him unless we help him coördinate all factors in his sales campaign.

When we get the retailer to link his business with a national advertiser's copy by means of window and store displays and his own local advertising so that he sells more goods, we not only help our national advertiser but we help our local advertiser. No matter how we look at it, any work we do toward furthering the interests of our advertisers can only result in selling more space more easily.

The Newspaper Man's Life
By WILLIS HUDSPETH

THE EDITOR

With pencil, pipe, and telephone
He occupies the sanctum throne,
Directing copy for the force
To follow up the narrow course.

Advancing those who do their parts
According to the art of arts,
The gates are open to the deed,
Not color, class, or race, or creed.

THE REPORTER

He recognizes what is news
And has a sense for puzzling clues;
Assigned perhaps to some bad run,
He labors till the task is done.

Sometimes he finds himself a dupe,
But often carries home a scoop,
And no temptation is too great
To not produce the story straight.

THE COMPOSITOR

While tediously he toils to make
A faultless record from his take,
He does not contemplate despair
To stick a blunder here and there.

Without compunction or regret
For any pieces he has set,
He makes the changes that express
Improvement in his carelessness.

THE PHOTOENGRAVER

Though photographs may never lie,
Photographers may falsify
In honest efforts to be true
To work designed for them to do.

Depending largely on the light
To get his illustrations right,
By caution and the acid test
He reproduces what is best.

THE PROOFREADER

Though others, too, should share the blame,
He takes upon himself the same
For ev'ry error that appears,
And for perfection perseveres.

By thus atoning for their faults,
He unmistakably exalts
Himself, and on the judgment day
May find his own proofs all O. K.

THE STEREOTYPER

The plate that hardens from his mold
Is past correction when it's cold;
The only chances for reform
Are in the metal when it's warm.

However late, his day of grace
Is never lost in any case;
He has occasion to the last
To melt and make another cast.

THE PRESSMAN

Impressed with time's important scroll,
He grabs the bundle or the roll
And puts the touch of finish to
What all the other printers do.

He fails at times to register,
But 'tis no sign he wants to err;
He shifts his form or seeks to move
His efforts in the proper groove.

Newest Methods of Wet Process Color Printing

By ROBERT F. SALADE



It is a most interesting fact that in the great plant of the Curtis Publishing Company, Philadelphia, the usual methods of wet process color printing have been revolutionized. These wonderful improvements have been accomplished by a number of new inventions, which include a supercolor magazine web press, developed by the Cottrell company, and a unique attachment for use on this press which automatically sprays a thin coating of hot paraffin on the surface of the printed sheets as they come from the press.

The new supercolor press, which is fed from a roll of paper, prints two colors on one side of the paper and four colors on the other side — all as a continuous operation. It prints sixteen pages of the size of *The Saturday Evening Post* as one continuous performance — eight pages in two colors on one side of the paper and eight pages in four colors on the reverse side. As the cut sheets come from the delivery end of the press they receive a thin coating of the hot paraffin on the side containing four-color printing, but as a matter of fact, because this paraffin fills the atmosphere at the delivery end of the press, the other side of the freshly printed sheets also receives a coating of the paraffin. This means that no slip-sheeting is necessary to prevent this wet process color printing from offsetting. The wet sheets are automatically stacked in a high pile and on wooden skids at the end of the press. When the pile is of certain height, a powerful lifting truck is placed under the skid holding it, and then the pile is moved to another department, where the pile of sheets is allowed to stand for drying. As a general rule, a pile of sheets stands to dry for a period of about eighteen hours, but often the sheets are handled in the bindery a few hours after they have been taken from the press.

The new supercolor press is an evolution of the famous McKee sheet-fed rotary color press; the paraffin "atomizer" device was first tried out on McKee presses with remarkable success. This device was invented by a young pressman working for the Curtis Publishing Company, and it is only through its use that the newer methods of wet process color printing are possible on the supercolor web presses. The fact should also be mentioned that the paraffin atomizer, which has been patented by its inventor, is adapted for use on various types of printing presses in addition to the McKee and the new supercolor rotary presses.

At present the Curtis Publishing Company has installed in its main plant a battery of some thirty of the new supercolor presses. There are also many of the McKee color presses still in operation, but these are gradually being replaced by the supercolor machines.

Every new process and development in industry brings with it new problems which must be solved. When the Curtis company's modern building was completed some years ago it was considered by engineers to be strong enough to house the heaviest kind of printing machinery; but now the engineers have learned that its construction is not sufficient to provide for additional batteries of the supercolor presses — at least upon the upper floors.

In order to solve this new problem the Curtis company has found it essential to have another building constructed especially for housing new supercolor presses as they arrive from the Cottrell works. This auxiliary plant consists of three floors and basement. The company has recently placed another order calling for thirty-seven more of these presses, and these

are being delivered at the rate of one each month, so that it can be seen by this record that it will be several years before the company's entire equipment of McKee presses will be replaced by the new style machines.

To understand the advantages of the new supercolor press over the McKee color press, one must first know something about the latter: As originally built, the McKee press incorporated a special slip-sheeting attachment which, when the press was in operation, automatically inserted a slip-sheet of unfinished kraft paper between each two printed sheets. This slip-sheeting device has been replaced on McKee presses in the Curtis plant by the new paraffin spraying device. The McKee press is built with one large impression cylinder, four printing plate cylinders, and four complete inking mechanisms. Two-color, three-color, or four-color process printing can be done on this press as a continuous operation. The printing is done on only one side of the sheet. The press is a sheet-fed machine, printing eight pages the size of *The Saturday Evening Post* on a sheet size 29 by 44½ inches. The McKee was the first rotary press developed for wet process colorwork, the term *wet* as here referred to meaning printing one color immediately over another before the first printing is dry.

The process color printing being produced for the Curtis Publishing Company's three great magazines, *The Ladies' Home Journal*, *The Saturday Evening Post*, and *The Country Gentleman*, includes the following varieties, all of which are pictorial: Cover pages, full page and double spread display advertisements, inserts showing the newest styles of garments for women and children, and illustrations for stories, feature articles, and other literary matter.

At the present time the cover pages and all color pictorial advertisements for *The Ladies' Home Journal* are printed in four-color process; illustrations for short stories and feature articles are printed in two-color or four-color process, while fashion plates are printed in two-color process. The front and back cover pages for *The Saturday Evening Post* are printed in four-color process; the second and third pages of the cover are printed in two-color process; a number of full page pictorial advertisements are printed in four colors; and the majority of full page pictorial advertisements are printed in two colors. The front and back cover pages for *The Country Gentleman* are printed in three colors; the second and third cover pages are printed in two colors; numerous pictorial advertisements are printed in two colors; illustrations for stories and feature articles are printed either in two or three colors.

All of this process color printing is produced from nickel-types of the original halftone plates. The nickeltype plates are made ready by the McKee process before they are curved to fit the plate cylinders of the presses. As a result of this make-ready treatment, the highlights in the plates are depressed and the solid sections are raised. The treated surface of a finished plate shows four different heights by the use of a test gage, as follows: All the solid, "black" parts of the plate stand 165 one-thousandths of an inch high; all the "dark gray" detail stands 164 one-thousandths high; all the "light gray" sections are 163 one-thousandths high, and the highlights are 162 one-thousandths high. These figures mean that there is a difference of four one-thousandths of an inch between the highlights and the solid "blacks" in the height of a finished plate.

All plates for the Curtis publications are made to one standard height. The sizes of presses, plate cylinders, impression cylinders, inking rollers, etc., are standardized, so that the

work of manufacturing magazines by the millions of copies is much like the Ford plan of manufacturing automobiles by the thousands.

The advantages of the new supercolor press over any other type of multicolor press in use are manifold. Wonderful to say, this press is capable of printing twenty-four different shades of color at one time! The technical facts on this subject will in due course be explained to the best of the writer's ability.

This press has two impression cylinders—a large one for four-color printing and a smaller one for two-color printing. Around the large impression cylinder are arranged four plate cylinders; the first one for printing yellow, the second for printing red, the third for printing blue, and the fourth for printing black. Around the smaller impression cylinder are arranged two plate cylinders, these intended for printing any two-color combination desired. As already mentioned, this press is fed from the roll, and as the web passes through the machine and receives the printing in two colors, it unites with a web of smut paper, which is for the purpose of preventing offset of ink on the packing of the large impression cylinder as the four colors are printed. After the paper has been printed on both sides, it is automatically cut to the sheet size of 29 by 44½ inches, and each sheet receives the coating of paraffin as it is delivered from the press.

Among the most remarkable features of the supercolor press are the six separate inking systems which are divided into twenty-four distinct inking units, this being accomplished by fountain dividers and "cut" inking rollers. The company's engineers have perfected a lathe-like device equipped with special cutting tools. A composition inking roller is placed on this machine to have three V-shaped grooves cut into it, thus dividing the surface of the roller into four separate sections, each one of these sections wide enough to apply ink to a plate for a page for one of the Curtis magazines. The grooves that are cut into the rollers are each about one inch wide at the top. The fountain dividers are set in positions in the fountains to correspond with the positions of the grooves in the rollers.

By means of these separate inking sections—eight for the smaller plate cylinder, and sixteen for the large plate cylinder—practically any color effect desired by an advertiser may be obtained. For example, the two-color section of the press can be made to run four different two-color combinations for full-page pictorial advertisements, such as red and blue, green and orange, red and black, green and red, etc. There is actually no limit to the number of different two-color combinations that can be produced by this system, but only four different two-color combinations can be obtained at one printing. The great advantage of this unique inking system is that by its use it is possible to obtain the most desirable shades and amounts of color for each and every pictorial advertisement on a sheet of eight pages. Some advertisements require more red ink than others, some require more yellow than others, some require different shades and amounts of orange, red, yellow, blue, brown, green, black, etc., speaking now of the two-color combinations, and all of these requirements can be met on this press. A recent issue of *The Saturday Evening Post* (of 244 pages) included forty-six pictorial advertisement pages in two colors, six pictorial advertisement pages in four colors, front and back cover in four colors, and the second and third cover pages in two colors. There were at least thirty-four different two-color combinations in that issue, all of which were made possible by the special inking apparatus on the supercolor presses.

With four-color process printing on the supercolor press there is the same advantage as with two-color process. The presses can be seen in operation running sixteen different shades of color on the four-color section, and at the same time eight different shades of color on the two-color section.

A recent issue of *The Ladies' Home Journal* (of 258 pages) included nearly eighty pages of pictorial advertising, printed in four-color process, and twenty illustrated pages of literary matter, printed in two and four color process. This magazine, which has a monthly circulation of more than 2,500,000 copies, is breaking all records in the publishing world for the amount of pictorial advertising it carries printed in four-color process. The demand for color advertising is so great, both in *The Ladies' Home Journal* and *The Saturday Evening Post*, that advertisers desiring space must place their orders several months ahead of schedule time so that proper provision can be made for them.

The supercolor press turns out from 4,000 to 5,000 completed sheets an hour. As the Curtis Publishing Company gradually replaces its old color presses with the new supercolor machines, the cost of pictorial color advertising in the Curtis magazines will be reduced, while at the same time there will be increased production.

Judging from the technical facts in this article, the time is approaching when the average national magazine will contain a greater number of illustrated pages printed in full color than illustrated pages printed in black.

The Responsive Printer

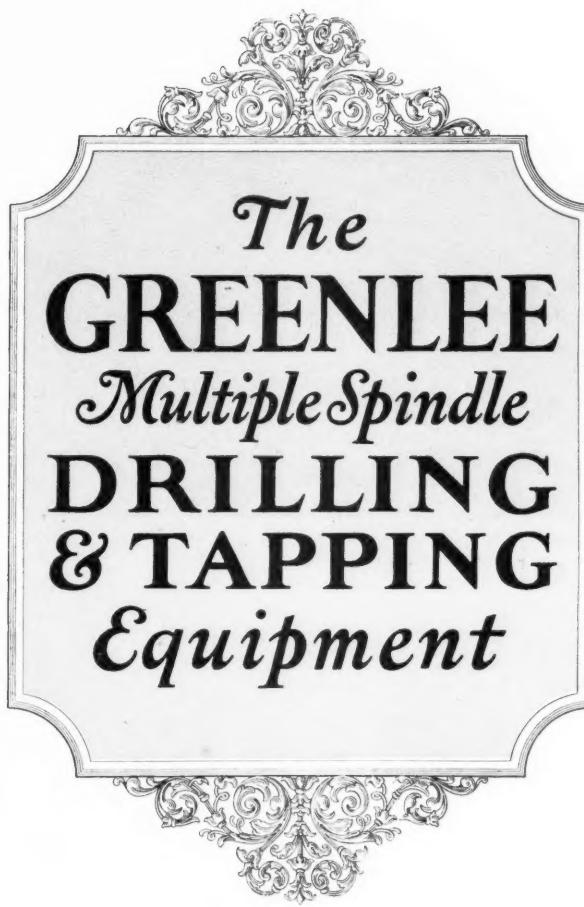
By GEORGE W. TUTTLE

The proprietor of the Lawson Print Shop is a study in responsiveness. He is wonderfully responsive to the peculiarities of his printing customers. For instance, the proprietor of Adams' Department Store is a man of few words; he would doubtless agree with the wise humorist who said, "I don't care how much a man says if he only says it in a few words." Does Lawson ever annoy Adams with overplus of words? He does—not! When Adams says, in his laconic fashion, "Five thousand dodgers, 10 by 14—how much?" Lawson uses his pencil—and his gray matter—and then replies, "I will do the job for so much."

The hardware man, Evans, is different; he is far more likely to sail in with, "Top o' the morning to you, Lawson. Say, did you hear of that joke we had on Salisbury?" He always has a spare moment or two for a joke or a humorous story. Lawson is responsive; he holds up his end. Very likely Evans does not mention business for five minutes, then he says, suddenly, "Say, Lawson, get me out another thousand bill-heads, will you?"

When that touchy John Bartlett, who runs the Universal Market, discovered an error in his finished work, he certainly made Rome howl! Lawson was as sympathetic as any young man would be if his best girl had the toothache; he said to Bartlett, "It's a burning shame! Wouldn't blame you if you quit us cold! All we can do now is to make it good—and see that it does not happen again." Well, why should not any up-to-date printer go a customer one better in deplored an error? Why not pour the oil of sympathy on troubled customer-waters? At least Bartlett had a human streak, and he said, "I'll say this much for you, Lawson, you make the least mistakes of any printer in this town—and what is more, you always make good!"

Mrs. Vandevere, one of the upper four hundred, is excruciatingly particular and fussy. Lawson meets her on her own ground; he says, "Mrs. Vandevere, this work simply must suit you!"—very likely adding to himself, "if it takes a leg!" Lawson says, "It is my business to cater to all classes and conditions of people, to crankiness as well as to the sweet leaners who say, so confidently, 'Oh, Mr. Lawson, you will know exactly what I want!' No responsiveness, no business!" Must not a printer understand human nature?

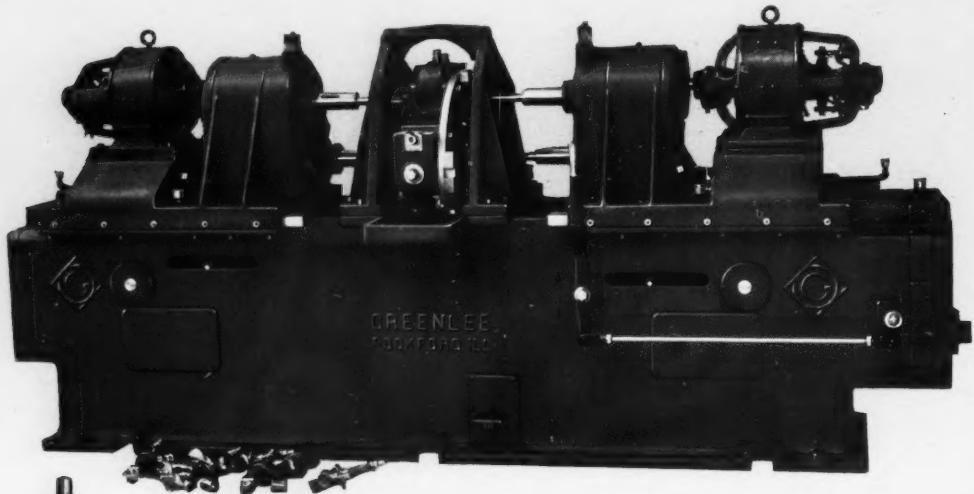


The
GREENLEE
Multiple Spindle
DRILLING
& TAPPING
Equipment

CATALOGUE MAKING AT ITS BEST

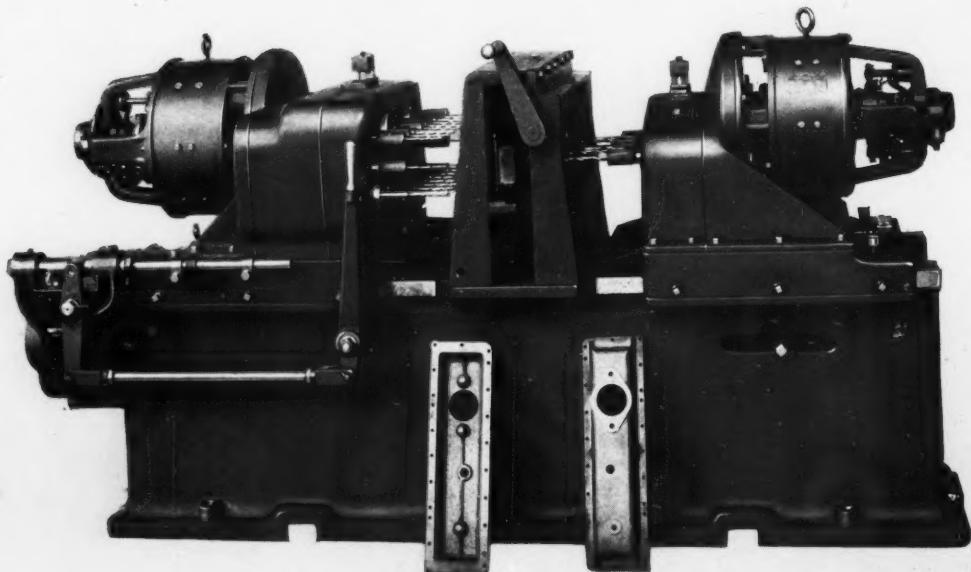
The Oscar F. Wilson Printing Company, Rockford, Illinois, has had a number of complimentary notices in The Inland Printer lately, and they were well deserved because the work of the company has been of a high grade, embodying taste in typography, excellent presswork, and originality of conception and design. This insert is a sample of the Company's work, it is a part of a twenty-eight page catalogue with blue Sunburst cover. The printing of the cover is in deep blue from a reverse plate. It attracts the eye instantly. The insert was furnished complete by the Oscar F. Wilson Printing Company.

GREENLEE DRILLING AND TAPPING EQUIPMENT

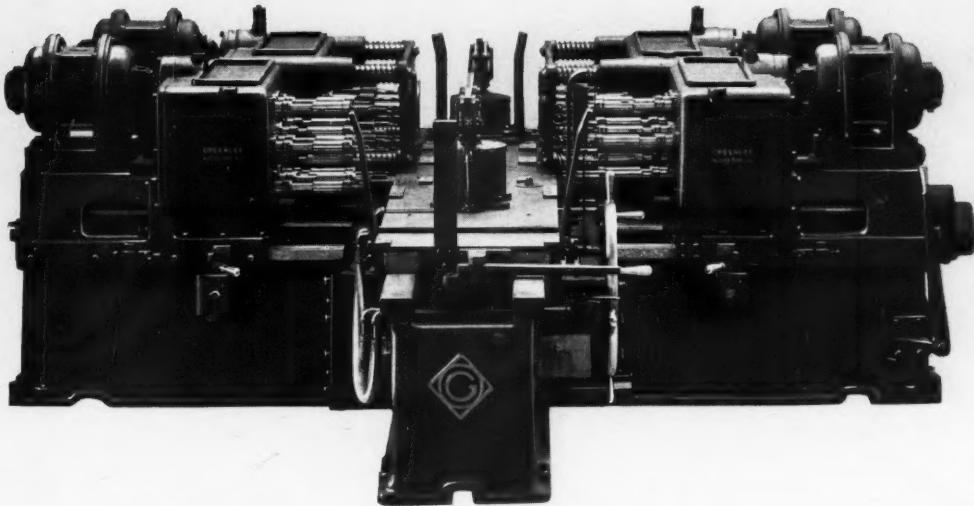


THIS MACHINE was arranged with three spindles in each head directly opposed for drilling and reaming the bolt hole in a tractor front wheel spindle body. Four fixtures were mounted on a table rotating in a vertical plane and hand indexed to four positions, the position at the front being used for loading. The first operation was drilling a $\frac{7}{8}$ " hole with spindles between and beneath the ways. The second operation was core drilling with $1\frac{1}{64}$ " drills, and the third was reaming with spindles in the top position.

The illustration below shows a Two Way Horizontal Drill with 4 spindles in one head and 22 spindles in the other. Four spindles are placed on $\frac{7}{8}$ " centers. Screw feed unit is used with automatic stop control.



GREENLEE DRILLING AND TAPPING EQUIPMENT



TWO DRILLING AND TWO TAPPING HEADS are supplied on this machine for drilling and tapping ten $5/8$ "-11, sixteen $3/4$ "-10 and one 1"-8 U.S. holes in both sides of a tractor frame weighing 860 pounds, at one handling.

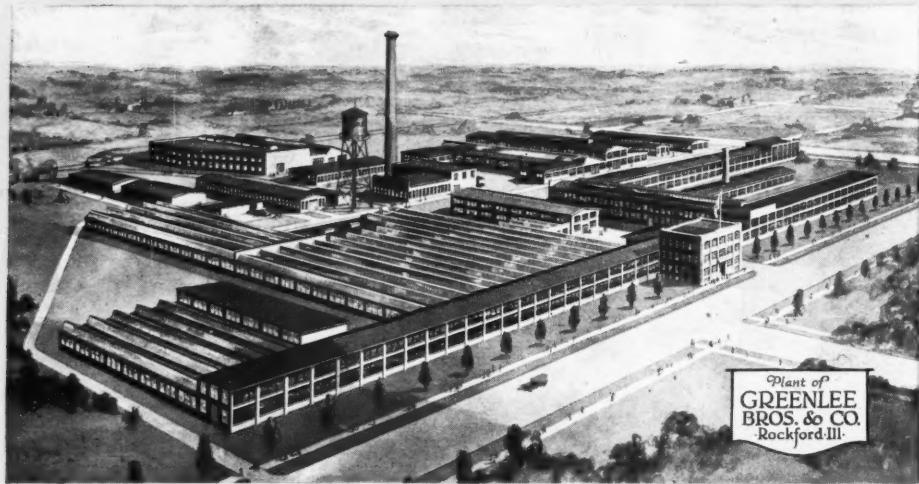
TO PERMIT EASY MOVEMENT of the work carrying table from the drilling to the tapping position, rollers are provided, operating between hardened steel plates attached to the bottom of the table and to the top of the bed ways. Movement of the table is through pilot wheel, rack and pinion. Taper plungers seating in the table are used for locating it in its working positions with foot treadle provided for releasing them.

LOCATING GUIDES extending above the spindle heads are provided to assist the operator when the casting is being lowered onto the table from an overhead crane. Air cylinders with special receding clamps are used for holding the work in position. Air equipment is also used for raising the casting off of the locating pins.

SCREW FEED with quick return to the starting position is used on the drill heads. Reversing motors with automatic controls are used on the tapping heads. Interlocks are provided so that the drill and tapping feed controls cannot be engaged until the casting is in the proper operating position. Loading, clamping and machining controls are all located so that the operator can remain in one position.



GREENLEE DRILLING AND TAPPING EQUIPMENT

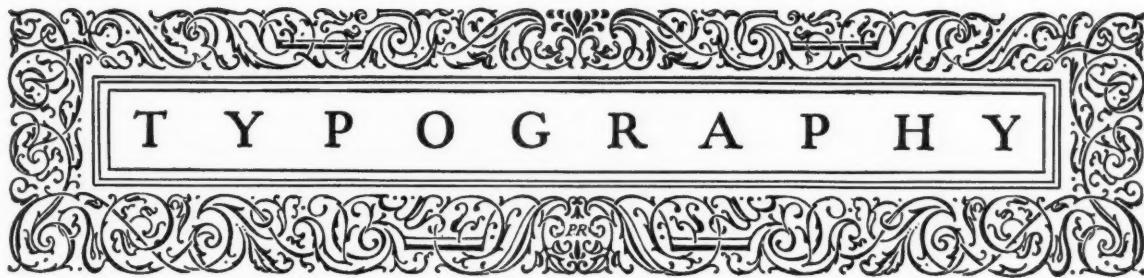


BEHIND every product is a plant, and behind every plant is an organization. The plant is made up of brick, steel and wood, while the organization is comprised of men and women, from president down to the shop sweeper.

A photograph may reveal much of the building and equipment, but can show nothing of the loyalty and teamwork of an organization. A large, well-ordered plant reflects the careful planning, watchful administration and honest business relations that have made it possible.

It follows, then, that an up-to-date plant, fitted with modern equipment and manned by competent workmen, under the direction of capable and conscientious executives, will turn out superior products. Such products save money for their purchasers, and are a source of lasting satisfaction to the user.

A good idea of the Greenlee Plant from the outside can be had from the above photograph. It is accurate in detail and clearly reflects the character and ideals of the Greenlee organization. Within it are produced the Greenlee Multiple Spindle Drilling and Tapping Equipment.



By J. L. FRAZIER

In this department the problems of job composition will be discussed and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Atmosphere—or Quality—or Both

"Atmosphere" is an important feature of typography. A booklet is better for the fact that its design, ornament, and typography reflect a certain definite period in the world's history, as they may through the use of type and decorative features that are based upon the art style of the era represented. Period furniture is an outstanding example of things that are obtainable today while identical in form and decorative qualities with those of bygone days. We have our Louis XIV, our Louis XV, our Chippendale, and our Colonial furniture — exactly as it was in the days these several styles were evolved and had their vogue, as if, in fact, the articles were handed down from generation to generation.

Our artists and designers — Teague, Cleland, et al. — adopt the motifs of decorative details of other days; many of their beautiful drawings and decorative borders reflect the spirit to the finest detail of art in those days. There is not only the charm that is inherent in anything which is consistent in a definite period, but the charm that attaches itself to anything harmonious.

Though to a more limited extent than the designer or furniture craftsman, the typographer may reflect the typography of other days in his work. He must work with what is available in type and decorative features, and these do not cover the entire range of decorative motifs. Cleland and Teague, in their special drawn-to-order work, have no such restrictions. But there are possibilities along this line so well worth while that every ambitious typographer should study the decorative periods in art and furniture.

With the Elzevir, Cochin, Eve, and other types of French extraction, with harmonizing ornaments and borders that are related in time and form, the typographer can evolve designs which will be unmistakably ac-

cepted as French in inspiration. A round, shaded Old English face reflects the same curved, rounded character and is a fitting selection for display in publicity on Louis XV furniture. By far, more people than one imagines have an appreciation of what, for instance, looks French. Furniture has taught them.

Where appropriate, an "atmosphere" in keeping with the subject accentuates the impression made by the words of one's text and therefore has merit. If, as we read of certain qualities, they are reflected in the typography of that message, the impression is more forceful and influential.

Of all the periods in art established and most widely known through furniture and furnishings, that of our Colonial era is most frequently expressed in typography. This is natural. The most popular font of type employed today, Caslon, was the one most used by Colonial printers. The style came into being during the American Colonial period.

As we consider the booklet cover reproduced here as Fig. 1, our thoughts are carried back to Colonial days. Most every one has seen an actual Colonial title page or a picture of one. The suggestion given is that the company issuing this booklet is an old and stable one. In addition, of course, it carries the impression of a definite style — it is consistent in that style. It is, in fact, quite an accurate representation of the manner in which Ben Franklin, foremost Colonial printer and patron saint of the craft in America, might have set the page, as may be verified by comparison with a Franklin page. The cover scores in "atmosphere," but brings up thoughts that are well worth mention and at the same time affords an opportunity to illustrate certain faults of design in typography that should and will be instructive.

The question is, should good design, display, and layout be

Seventy-Sixth Annual Statement and President's Report

PHOENIX MUTUAL LIFE INSURANCE CO.



1927

FIG. 1

sacrificed to the end that this thing called "atmosphere" may be achieved? If the attainment requires a sacrifice of important details of a practical character, should the atmosphere be sacrificed? But, most important consideration of all, is it not possible that the desired character may be—and mandatory that it should be—put into the design without sacrifice of display, design, and other *practical* features? This article is written because we think the latter consideration should govern.

Benjamin Franklin and the printers before and for a long time after him did not have the finely cut faces we have today. Nor did they possess the full range of sizes available to almost every compositor or typographer now living. Furthermore, and with due reverence, they were not as capable designers. Because a thing is old doesn't mean it is good. There are too many pseudo connoisseurs now who do not know a good job of printing from a bad one, but who collect old books and think they are fine books. We revere Franklin, but his use of typography was a means to an end. To working compositors, it is—or should be—the end. It is their art. Many of Franklin's specimens, if done by other hands, would be regarded as crude today. When it came in, Fig. 1 suggested, as already stated, Franklin and Colonial printing. We consider the use of the style justified by the character of the advertiser's business and valuable to him from the point of view of suggesting strength by the impression of age it gives.

But, at the same time, we regretted its weakness as a design, its lack of concordance with accepted principles and, coincidentally, got the impression that the Colonial character could have been retained in a well balanced design of pleasing proportions. While, as stated, much Colonial printing was of inferior design as compared with present display standards, some was of good design. Poor design, therefore, must not be viewed as essential in modern interpretations of the Colonial or any other period in typography. To purposely make a thing poor is indefensible on any grounds.

Now, for the practical part of our lesson—what is wrong with Fig. 1 as a design? It is not well balanced because of too little weight at the bottom. But that is the least of its faults. The worst is perhaps its contour. While a factor in this is the extreme narrowness of the bottom—which, in a sense, affects balance, too—as compared with an extreme wideness at the top, the things most largely responsible for this weakness are the two lines immediately above the cut, which are the same length. If the smaller of these lines were shorter, an improvement would result. The extreme shortness of the line "and" amid the much longer lines also contributes to the awkwardness of the effect.

The next point of weakness in Fig. 1 is spacing; it is too closely spaced between the first two lines—first, as a matter of spacing *per se*, and, second, as it implies a wrong connection. It is doubtless the seventy-sixth "President's Report" as well as the seventy-sixth "Annual Statement." By being spaced so

close to the second line, the first seems related only to it. Where, furthermore, a short line appears between long lines there should be less space above and below such short line than between long lines elsewhere. The extra open space at the ends of the short line should be balanced by space elsewhere, which means more space between other lines.

Another basis for judging this or any other specimen is that of display. Here, too, Fig. 1 falls short. It is patent that the more important features in a copy should be set in the larger type. In this copy, "Annual Statement" and "President's Report" are the important features—the title. While we consider the former the more important, we can go along with those who consider them of equal display value.

Certainly, however, any one will agree that "Seventy-sixth" is only supplementary and secondary. Yet, in Fig. 1, the line is in the same size type as the other two. Who, also, will

attempt to justify setting the word "and," a mere catch or connecting line, in the same size type? By the same token, the name of the company is too small. Sacrifice of display values for any result is indefensible on any grounds.

All the points made above have been given consideration in the design, Fig. 2. Note that the title lines stand out, as they should. Consider how much more shapely the thing as a whole is, particularly in consequence of the additional width and bulk at the bottom. Note the better influence of the blue spot of ornament when placed higher in the page. Finally, consider that although the design as a whole is decidedly changed, the effect is solid and simple—as Colonial typography should be.

As to display, the lines "Annual Statement" and "President's Report"—indicating the contents—stand out and impress themselves instantly and much more effectively than in Fig. 1, where competition with other lines weakens them. The

lines are less crowded, and contrast through white space—a potent factor in emphasis—contributes to their greater effectiveness. While there is ample white space *around* the type in Fig. 1, the lines are crowded, as mentioned, so the good effects of the white space are minimized. It is not altogether the amount of white space that counts, but rather how it is used. Crowding is crowding, and an expansive margin doesn't compensate for congestion within. Indeed, such a margin accentuates the crowding, which, in a sense, is relative. Lines a given distance apart look closer together in an otherwise open display than in one where there is considerable other matter, which, if closely spaced, may even make the lines in question look too widely spaced.

It should be remembered that the character of the paper and printing contributed to the effect credited to the original (Fig. 1) is lost in our reproduction of this page and, of course, not given in connection with Fig. 2. Rough laid paper, heavily printed, is as much characteristic of Colonial hand-press printing as the typography or ornament. Do you think anything worth while in the way of atmosphere is sacrificed in Fig. 2?

Seventy-Sixth
Annual Statement
and
President's Report



PHOENIX MUTUAL
LIFE INSURANCE COMPANY

1927

FIG. 2

Where Halftones Began

Part II.—By STEPHEN H. HORGAN

IN the first of these articles, published on pages 787 and 788 of the February issue of *THE INLAND PRINTER*, an endeavor was made to find who it was that first used the correct principle of making a halftone through a screen. British patents were examined from that of Fox Talbot's in 1852 to Borland's in 1883. It was found that all inventors before Garside and Borland of 1883 either introduced a net, screen, or gauze between the ordinary photographic negative and the sensitized surface or they put the net, screen, or gauze in contact with an ordinary negative or positive and copied them in a diapositive camera. The remarkable thing about it is that some of them got passable results, though there was no dispersion of light through the screen, necessary in a true halftone.

Possibly the greatest feat of this kind is before me. It is the front page of the *Canadian Illustrated News*, Montreal, June 3, 1871, containing an illustration of "The New Custom House," made by William A. Leggo's patent of that year. The Leggo brothers, most skilful lithographers, had been ruling screens, from which they made photolithographic tints for

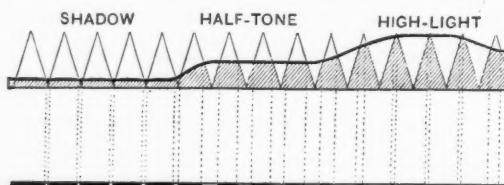
skies and shading of all kinds, much as we do by Ben Day tints now. The method they used in reproducing this custom house picture was somewhat like this: They had a cross-line screen ruled with transparent lines one-third the width of the opaque squares and at forty-five degree angles, as in use today. Copying this screen in a diapositive camera, they got a screen of black lines with slightly rounded, transparent apertures, forty-seven to the inch. The out-of-door negative of the custom house, made on a cloudy day, had little intensity. This negative was placed in contact with the transparent aperture screen and a positive made. This positive was skilfully retouched, scraping in clouds and highlights. From this retouched positive a negative was made, then a photolithographic transfer which, transferred to stone and printed, gave this truly wonderful result.

How I acquired this "granulated photograph," as it was called, came about in this way: I worked with the Leggo brothers on the *New York Daily Graphic* during December, 1874. In my acquaintance with them then and afterward they never mentioned the possibility of photographing through a screen, though I heard later from Louis Levy that the Leggos made "halftones" on a paper in Canada. For the purposes of



This is a pure halftone, made entirely by the diffusion of light through a screen without aid from artist or engraver. Each line in the screen used had a gradient from opacity, in the center of the line, to transparency between the lines. Such a screen is made by copying a single line screen "out of focus." The subject of the above halftone was "The Capture of Major Andre," a bas-relief on the monument, Tarrytown, New York. This picture was published in the *New York Daily Graphic*, September 23, 1880, by the halftone method given freely to the world by S. H. Horgan, March 2, 1880.

this history I tried to hunt them up, only to find they were all dead, except a son who lived in White Plains, New York. I went there and located W. A. Leggo, son of William A. Leggo, inventor of "granulated photographs." He said he once had a package of pictures made by his father, but he did not know where they were now. I volunteered to search the attic with him, where we eventually located a dozen or more of them, all evidently experiments, the custom house being the best of them. The Leggos came to New York in 1872 with \$750,000 in Canadian gold to found the Graphic Company. *The Daily Graphic* was begun March 4, 1873, as an advertisement for



This diagram shows the principle of "Similigravure" engraving invented by Charles Petit, of Paris, 1878. Of this method, of "planing machine" engraving, Mr. Ives has said: "I believe that Charles Petit, of Paris, was the first to make a halftone process block, etc."

their great commercial business. Here the Leggos tried their "granulated" patent without success, depending on much retouching of positives and scratching in lines on the negatives and other methods of a like nature.

The Leggos left the Graphic Company January 1, 1875. Later they entered into the manufacture of screens. The Leggo screens were the first used in the making of halftones. W. A. Leggo worked at screenmaking. He said they ruled the lines with a diamond point through blackened collodion films and then sealed the ruled screens together with Canada balsam. They had an automatic ruling machine, and toward the end etched the glass with hydrofluoric acid. In 1891, when Mr. Levy patented his etched screen, Mr. Leggo said they received a letter from Mr. Levy asking them to desist from making etched screens. Mr. Levy's screen and the mechanism for making it being superior to theirs, they at once retired from screenmaking.

A halftone reproduction has been defined as one made by photography through a transparent medium, such as glass, covered with both opaque and transparent lines either parallel or crossing, forming transparent apertures. This definition must be adhered to, or we will be obliged to include anaglyptographic engraving employed in engraving from bas-reliefs, such as Woodbury reliefs made by photography. Some of the most beautiful halftone engraving was done in this manner. For example, see "The Authors of England," published by Charles Tint, London, 1838. This work is illustrated entirely by Achilles Collas' patented process. Many others invented machines for doing this mechanical engraving, until our own John W. Casilear perfected one which crossed the lines, giving very much the effect of a modern halftone. In June, 1924, the American Telegraph and Telephone Company succeeded in sending photographs over a telephone wire. These pictures were delivered at newspaper offices resembling perfect halftones made through a single line screen; still they can not be called "halftones."

For the same reason a number of ingenious methods must be excluded when we talk of halftone engravings, such as that of Charles Petit, of Paris, 1878; of Frederic E. Ives, patent 1881; of Amstutz, patent 1891, and many others, because they were not made through a screen. Petit was an artist, and his method applied the engravers' V-shaped tool in a most ingenious manner. Fred E. Ives described Petit's method so well in his lecture before the Bolt-court Technical School in 1898 that it is reprinted here (see *London Technical Education Gazette*, January, 1899, page 2). Mr. Ives said: "I believe

that Charles Petit, of Paris, was the first to make a halftone process block by a process in which the translation of the body shades into line and dot was accomplished by a strictly scientific and precise method. In August, 1878, he applied for a patent on a method which he called Similigravure. The method consisted in attaching to a plane surface a photo-gelatin relief, similar to the Woodbury type relief, then making a mold or cast from it in a white substance, blackening the surface of the mold or cast, and then cutting this blackened surface up into lines with a V-shaped tool in a planing machine." Petit's results, like Mr. Ives', made with an elastic stamp of lines or dots, were not platemaking methods; they only furnished line copy which was to be photoengraved later.

A "Constant Reader" of these pages writes from England: "The earliest and most definite description of the use of a screen for halftone is in patent No. 2,969, July 22, 1879, in which J. W. Swan says: 'To obtain stipple effects from pictures possessing halftones, screens are used which consist of transparent fine lines about one hundred to the inch on an opaque ground. Such a screen may be placed in contact with the sensitive plate in the camera while the negative is being taken, or it can be used in contact with the transparency to be copied, or in printing by superposition, the screen consisting of a thin film placed between the transparency and the sensitive surface. In either case it is moved periodically at different intervals so that a stronger impression of the lines and a greater number of crossings are obtained in the shadows than in the lights.' Such linear photographs are adaptable by suitable and well known methods, to phototyping, photographic engraving, and photolithography." "Constant Reader" will see



This is not a halftone, though engraved by a mechanical method on a machine invented by Collas in 1831. The machine was so improved by John W. Casilear that the results closely resemble modern halftones.

this patent is similar to others like Leggo; it does not permit the spreading of light through the screen and consequently does not embrace the halftone principle.

In all this long list of experimenters and patentees endeavoring to break up the shadows of a photograph into lines and dots it will be remarked that they foresaw it might be done through a net, gauze, or screen of transparent lines or apertures, but none of them discovered that there must be a spreading of the light through the screen in order to obtain gradation until Garside's and Borland's patents of 1883, while the writer had thought out this principle in the late seventies and put it into practical use in 1880.

It Paid the War Department to Advertise

By UTHAI VINCENT WILCOX

Washington Correspondent and Special Writer

EVEN the grammar school economist knows that it is one thing to have a stock of goods on hand and an entirely different matter to dispose of the goods. Even a bona fide bargain sale does not always produce results in disposing of merchandise. Every business executive knows that it is necessary not only to *tell* the consumer about the goods but to make him *want* them and then make it easy for him to get the merchandise. Of course, this is all fundamental and elementary. But our government had to learn these simple lessons, and in the learning of them discovered what progressive private business has known for a long time — that it pays to advertise.

"I particularly want to bring this thought to your direct attention, for I believe advertising to be one of the greatest forces in modern business, whether it be private or governmental, and I am morally certain that it has proven so in our own particular work." There is a degree of certainty to that statement indicating something more than mere theoretical knowledge. The speaker was the director of sales of the War Department. Governmental advertising is not the newest thing in the business world, yet such a statement by one of the high officials, who had as his problem the disposal of between two and three billion dollars worth of material, ought to be evidence enough that advertising as a business force emerged with all the laurels of the victor.

The problem before the War Department was a peculiarly difficult one, because it involved several factors. First, it was not only a question of disposing of the material but to dispose of it so that peace-time industry would not be disturbed by dumping such tremendous quantities on the market. Second, the government should be able to realize something of the value of the material from its disposal. Confronted with such a two-horned problem, the usual panaceas were suggested,

bolstered with plain and fancy arguments, but concealing theuzziest kind of logic. One group of well meaning gentlemen with a limited knowledge of economics urged that the entire surplus of materials be towed out into the middle of the deep blue sea and — dumped.

Another suggestion which received serious consideration was the dumping of the entire amount on the market regardless of price. Imagine what would have happened if such a plan had been carried out, particularly at that time when industry was carrying its peak load. It would indeed have been a knife thrust, and so the office of the director of sales considered it.

Another suggestion, carried out to some extent, was the establishment of government-owned stores. But, after a trial, this was found impractical, for it not only brought the government into competition with business, but such stores were immediately confronted with the problem of whether they should really be stores and maintain a full stock, or be continually selling out. In other words, they created a market in which they themselves could not compete. The government had to give way to private business which could and does

keep its lines well balanced with fill-in orders, thus helping both the manufacturer and the jobber. Out of these plans, some experimented with and all urged by various groups of well meaning men, there developed a policy that called for the gradual liquidation of the enormous surplus, this liquidation being governed by the ability of the markets to absorb the merchandise without undue interference with trade.

But there still remained the major problem of selling — not giving away, but selling — at something approaching a profit. The old, reliable plans were disposal by sealed bids and by negotiation, fixed price, and auction. This was the plan at the first. But, as Captain M. W. Clark in the office of the director of sales pointed out, "each succeeding year increased the difficulties of selling and caused a revision of our methods." The personnel of the director of sales office were most anxious



Some of the Surplus Material Stored at the Army Base, Virginia



Section of a Typical Quartermaster Corps' Warehouse



One of a Series of Newspaper and Trade Paper Advertisements Used to Sell Surplus Material

quickly to dispose of the materials on hand and at the same time do it profitably, both to the government and to the advantage of business. The officers had no past experience to govern them; their decisions must be guided by economic principles, by common sense, and a regard for the rights of private business. It was strictly a process of business evolution — to evolve the best method of selling large quantities of materials.

It is interesting to get a close-up of their situation. For instance, there was the matter of the disposition of an enormous amount of ammunition — artillery and small arms. There was no domestic market for such, and government-owned facilities were not equipped to "break down" this ammunition in large quantities. As was pointed out by the director of sales, careful study was given to the problem and much searching investigation to secure the best interests of the government.

There was the matter of the tremendous wool stocks of the quartermaster corps. At the signing of the armistice there was on hand for sale a surplus of about 465,000,000 pounds. There was the disposal of some 56,000,000 pounds of brass cartridge cases. These examples were cited by the officers of the director of sales section as the sort of problems that had to be tackled. Here was the material — the stocks were in the warehouses; where were the purchasers, if any? Who was to buy? Who? These were some of the questions.

"Not a single traveling salesman has been employed," said Major C. D. Hartman, the director. "Instead, with the exception of the office of the director of sales, dependence was placed in government agencies already existing, supported by a well defined advertising campaign in the news and business papers of the country."

It was advertising that led the way out of the forest of tangled schemes and blazed a trail of success in the biggest job that advertising was ever called upon to accomplish.

The director continued: "This campaign has been national in its scope, embracing every field of industry, and has provided the widest possible publicity. Once every month the War Department's program of sales is published throughout the country. Supplementing this, every important sale is extensively advertised so that industry and the public may be fully informed as to when and where sales are being held, what is being sold, and how to buy it. The advertising appeal has been directed always toward established business."

If I lacked understanding of what and how much and how far the director of sales was convinced as to the power of advertising, I learned much from this incident which was told me. Quoting him:

In the latter part of October we offered for sale, by sealed bids, about one hundred lots of various textiles, which were to be sold as a whole, or by each lot, or in a minimum of 2,000 yards of each lot. Bulletins containing descriptions of the merchandise, where stored, and other information were sent out to a list of what was thought to be representative prospective buyers located in various sections of the country.

News articles (not paid advertising) were run in a number of business papers and newspapers, mentioning the date of sale, some of the goods to be sold, and terms. We received the grand total of eight bids, none of them for any considerable quantity.

About two weeks later, when our advertising policy had been approved, practically this same list of goods (for none of the eight bids received was accepted) was made the medium of our first attempt to make paid advertising an aid in selling our surplus.

That certainly was a fair test, if a stiff one. The result was interesting. Again quoting the director of sales:

I do not recall just exactly how many bids were received, but it took our abstract division two whole days to make an abstract of the bids which we did receive for consideration. In other words, the bids received on the same list of goods which two weeks before had been advertised with only eight offers materializing, now produced a total offering of more than one million dollars on merchandise which had been appraised at approximately \$800,000. More

important than this is the fact that our surplus is being sold in practically every state in the Union as against the very limited number of buyers prior to the introduction of advertising.

This resulted, I believe, in our obtaining a greater percentage of returns to the government, of telling every one everywhere what we had to sell, when, where, and how it would be sold, and removing at once, almost over night, any cause for complaint by reason of the prospective buyers not knowing of these sales, which condition may easily have prevailed under previous methods.

With such evidences of the power of advertising before them, the program of the director of sales office was to handle the selling of surplus war materials exactly as a big private concern would do under similar circumstances. This included decorative artwork, borders, photographs of stocks of goods, and appeals to the eye in attention-compelling illustrations. The spread eagle was adopted as a sort of trade-mark of the War Department and used in connection with each piece of printed matter.

A number of booklets were printed describing the supplies on hand by the quartermaster corps, the air service, the ordnance department, the signal corps, and the medical department and others. There were hints to buyers and suggestions as to how to buy from the government, where the material could be had, etc.

An advertising staff of from eight to ten men was added to the director of sales office. The artwork, however, was largely done in New York. Major Frink and Captain Clark worked with these men, and the government was launched on its program with as thorough a campaign as any business house ever contemplated. As a result, the selling of the surplus material brought in greater returns than was paid out by the government during the hectic days of the war.

The director of sales, Major Hartman, and his assistants, Major Mather and Captain Clark — the latter handled much of the announcement, publicity, and advertising end of the sales work — are fully appreciative of the solving of what appeared as an almost insurmountable mountain of difficulty, by the wise use of this powerful force, paid advertising.

A postscript belongs to this account of what the War Department has done. It is the story of how the government was able to command advertising experts who could understand the problems that this surplus war material presented and skilfully sell the material to the industries that could purchase it.

As is often the case, there was no appropriation to cover the expense of skilled advertising men, copywriters, artists, and so forth. Fortunately there was money to pay for the advertising. Appreciating this need of technical assistance, it was arranged through a large group of trade and newspaper publishers to supply this lack — the expenses of these men to be paid pro rata by the periodicals which carried the advertising. This filled up the last gap in the highway to a successful disposition of what was undoubtedly the largest supplies of odd and varied material ever placed on the market.

Take the lot of medicated vaselin (known by the chemical warfare service as sag paste) which was to have been used for the treatment of gas burns. There were several million pounds of this ointment. By the means of advertising this was disposed of to unguent manufacturers, who used it as a base for their products. The advertising cost was something like one-half of one per cent.

Examples might be multiplied. The problems outlined at the first of this article were not only solved but solved to the advantage of the government — nearly three hundred million dollars worth — by the paid advertising route. As the director of sales stated, "I believe advertising to be one of the greatest forces in modern business, whether it be private or governmental, and I am morally certain that it has proved so in our own particular work."

Printing Throughout the World

Part IV.—By Roy T. PORTE

ONCE more we set foot in the United States. A stop to take on supplies was made at Los Angeles, and to give some of the passengers an opportunity to see Hollywood. After the torrid and humid days since leaving the Canal Zone it was indeed a relief to find as we neared Los Angeles that the temperature had changed. It had grown quite cool—so cool, in fact, that the steam had been turned on to keep some of the passengers from chilling.

Inasmuch as printing offices in Manhattan, Brooklyn, and eastern cities have been written about in the preceding chapters, perhaps it is now perfectly proper to include the cities on the west coast where stops were made during this wonderful trip. -

Printing in Los Angeles was suffering partly from an overdose of prosperity and partly from the influx of too many new printing plants started up in a small way on little or no capital by printers who came west for their health. When business slackened the weak brothers fell by the wayside and others had to cut sharp corners to keep on going. The situation is improving, however, and there is nothing to fear, but it must be realized that good business methods are essential to success in the printing business the same as in all other lines of business. Several large establishments in Los Angeles do a big business, one or two specialty firms being exceedingly prosperous, and as a whole the situation is good. The great number of small plants causes the main trouble, but this situation soon will adjust itself, and printing in Los Angeles will be placed on a firm basis, as it should be.

Organization effort in Los Angeles is somewhat mixed, owing to labor matters. The Graphic Arts Association is a new organization that is struggling along and gaining headway. The Master Printers Association, composed of a dozen or so concerns, is firmly entrenched and has done great work in the past. Its policy from now on will largely determine its influence in the future. Not a popular organization, it must be reckoned with nevertheless by all printers. The printing division of the Manufacturers Association is somewhat larger, being composed of the members of the Master Printers Association and other printers who view labor matters in the same light. The rather strict rules for membership keep many printers out of this organization. In connection with the two organizations mentioned there is a printers' service bureau, maintained for the purpose of assisting printers in accounting and cost matters. It is controlled by the Master Printers Association.

Another organization which has survived hardships and carried on is the Franklin Printers Association of Southern California. Primarily it was organized for the benefit of printers outside of Los Angeles, but on account of lack of proper financing and other troubles it has not developed as was hoped for. Ben H. Read is the present executive secretary, and much is hoped for in the future. It has a common-sense program, and many printers in Los Angeles are looking to it for the organization work.

The division of the printers on labor matters is most unfortunate in organization work. A house divided has not the

strength of a house united, and why the line should be drawn is hard to understand. This is the big weakness in the situation in Los Angeles. It must be improved before real business organization work can be done, although we know it will take many years before it can be accomplished.

Gradually it is becoming known that San Francisco is the home of good printing. Hardly another city in the United States turns out such excellent quality in all lines of work. Many cities have reputations for fine catalogue work, book-work, or magazine work, but none I know of can keep up with this city for practically every class of printing from so many plants. Just why all this has happened is hard to understand, but it seems every San Francisco printer, large or small, takes a great pride in his work. Of course the name of John Henry Nash comes at once to one's mind when thinking of printing in San Francisco, but, wonderful as Mr. Nash's work is, he is not the only good printer there. To start recording them all would take almost every printer in the telephone directory, and then one could reach across the bay to Oakland and other cities near by and include many of the printers there.

We don't know how true it is, but they tell us that printing ranks as one of the three biggest industries in San Francisco. If so, then the argument for better printing has been won, for certainly good printing is a common thing in that city. We picked up several handbills, dodgers, and some folders in the stores, and all the work was of a better grade, even on the classes of printing where one might expect about the limit in bad work. It may be that buyers of printing in San Francisco demand good work, or that the printers there have cultivated the taste and desire for good work. At any rate, it seems as though we shall all look to that western city as a leader in all classes of commercial printing.

Here, also, Charles McIntyre publishes the *Pacific Printer*, and it is an example of the class of work turned out by the printers near the Golden Gate. Excellent as it is, however, it is not better than the majority of similar work done there. Half a hundred other trade papers and magazines are as good as far as the printing is concerned, and some are even better. Therefore let John Henry Nash look to his laurels. Others are after his crown.

After a few hours in San Francisco the *Carinthia* sailed westward toward the Orient. Six dull days on the ocean! Not even a storm, and only some heavy swells to make us realize we were traveling on a ship rather than being penned up in a prison of luxurious furnishings. On the sixth morning we went on deck, and our eyes were gladdened by a wonderful view of green hills and buildings and human beings and ships and other things besides just the blue water of which we had grown so weary as to almost detest it. We were at last in Hilo, on the largest of the eight islands that form the Hawaiian group. We had purchased a "movie" camera in San Francisco and immediately took some shots of the local scenes, and during the day we used many feet of film trying to record just a little of the beauty of Hilo.

As the boat edged up to the dock, the lei girls sang their welcome songs and stood ready to put leis around our necks.



The Portes at Hilo Volcano House

A bellboy came up and told me that a gentleman wanted me, and I soon found B. D. Chilson, editor of the *Tribune-Herald*, and Frank Soares, head of the mechanical department, who greeted us in true Hawaiian style. There was only an hour to spare before the train would depart for the volcano, but in that hour we managed to see a great deal of Hilo and its print shops.

There are some fifteen printing plants in Hilo, the majority being Japanese, as at least one-half the population of Hilo is of that race. The leading Japanese paper is the *Manichi Sha*, with one or two weekly papers. There is a Portuguese paper, too, which publishes the news for the many folk of that nationality on the island.

In the American printing offices the workmen are mainly Portuguese, although almost every race on the island is employed. For compositors, however, the Portuguese are found to be the best. Very few, if any, of the other white races are employed, mainly because very few trained printers (and by this term I mean all classes of workmen in the printing business) go to Hilo, and if they do go, they do not stay very long.

The Portuguese were induced to go to the island some years ago when the Japanese were forbidden to land and other workmen were needed. Today they form a splendid backbone of an energetic and industrious people.

The lack of training schools for printers and the shortage of help in general are the main difficulties encountered by employing printers in Hilo. The smaller plants, of course, are similar to small plants in other parts of the world where the proprietor is a workman and does his share of the work.

The quality of work produced is excellent, in general; some of the blank books made are finished as well as any we have ever seen. The large sugar mills require considerable of this work, and they certainly can not complain of the quality.

The time was all too short before we were obliged to return, and I am beginning to realize that my stay in each port is going to be far too short for the purpose I intended. Nevertheless, in the few hours I do have, I am going to get a picture in my mind of what printing is and what its possibilities are in practically every part of the world.

The little train pulled valiantly up the mountain, an auto finished the trip, and we gazed into the gasping mouth of a volcano, some three miles across. Nothing I can say or write will describe the scene. There were no flames, no red flow of lava, only the dead, dull black of the cold lava. One must use his imagination to picture what this immense place must be when the volcano is doing its stuff. I am determined to return at some future time when it becomes active again.

On cool nights the Volcano House, the hotel near Kilauea, is heated quite comfortably by the always ready supply of nature's heat, without price, without labor, and without fear of coal strikes! By pulling a rough wooden lever near one of the stairs, a flow of heat at once comes out.

From Hilo we traveled on to Honolulu. Unless you have had the thrill of being met at the dock in that mid-Pacific city by friends and have had them throw a lei over your head and say, "A lei for you," you have not truly lived!

For an hour we watched the boys swim around the ship and dive for nickels, dimes, quarters, or "what have you?" Some way coppers did not tempt them, but half a dozen would dive after a quarter, and one would hold it up smilingly after they all came up.

From the Honolulu dock came the welcome of Hawaiian songs and greetings, and after the wonderful day spent at Hilo we felt sure there was no place like Hawaii. We were to be confirmed in this before the day was over.

Smiling faces everywhere had greeted us at Hilo, and I told Mrs. Porte that although the islands might be called the "Islands of Love," I was going to call them the "Islands of Smiles." Everybody, everything, just seemed to smile and

beam at us. Not the forced smile of the chorus girl or the society lady who tries to be nice, but the broad, wholesome smile that bubbles within and must come out, beautifying and radiating. Not only the natives and the colored races smile; the white man has caught it, too, and I could not help but think of the contrast here and on Fifth avenue, New York city, where a smile is almost unknown.

And two such smiling faces greeted us at Honolulu. Good old Ed Towse's was the first one, as he threw a lei of roses and green leaves over my head and gave me the wonderful Hawaiian greeting. H. S. Hayward threw another lei over the head of Mrs. Porte and finally gave us some special royal leis for good measure. They told us what they were, but we were so thrilled and excited that we never could remember, and having caught the spirit of politeness and desire not to hurt another's feelings, we refrained from asking. We were conscious of only one thing: that we were having a royal welcome from our good printer friends.

A radio message at Hilo from Mr. Towse had somewhat prepared us for what was coming, but the realization was far beyond what we had ever dreamed of.

And what a day! It would take the ability of the greatest poet, the greatest descriptive writer, the greatest scientist and many others, to even attempt to describe what we saw and the impressions we gathered. On the cool porch of Mr. Towse's home we drank the milk of the cocoanut, grown by himself, and wished that the journey might end right there and the rest of our days be spent in his library just filled with the kind of books we love; and I dreamed of evenings spent swapping the kind of lies printers love to tell each other.

Mr. Towse, however, informed me that we were to attend a meeting of the Pan-Pacific Union and I was to say something. I thought it might be something of a Rotary Club affair and did not feel at all excited about it. He informed me that the printers had planned a noon-day luncheon for us, but thought it might be well to celebrate with the Union, and so a combination luncheon was the result.

Imagine my surprise when I found the governor of Hawaii, the newly elected delegate-at-large, the Princess Kawanakaoe, and a lecturer from Wisconsin present. Governor Wallace R. Farrington presided, and a note told me that I had ten minutes in which to speak. Of the two hundred or more gathered there, at least half were ladies, and many races were represented at the tables. Truly a remarkable meeting. The little, wiry Japanese who seemed to be managing the meeting in the absence of Mr. Ford, helped me to select a subject for my talk. I mentioned several topics, from sightseeing around the world to printing, without meeting much response; but I finally said "Coöperation!" Immediately he was all alive, and told me that was "Zee werry zing!"

So to this throng I talked of coöperation, and that my trip was in the interests of coöperation among printers in all parts of the world, for a better understanding among printers, and to make printing better. It seemed to get over, and many pressed around to greet me after the luncheon.

Unfortunately there were so many things to see that I did not have the opportunity to visit as many printing plants as I would have liked. Governor Farrington graciously invited us to visit him in the afternoon, and he being an old newspaper man, we met on common ground.

I must not forget to record that the Princess Kawanakaoe smilingly signed her name in my little book, and I now cherish the signature of a real princess. And when I write real, I mean it in every sense of the word, for the princess is a real woman, a power among the women of her territory, and an honor to the womanhood of Hawaii and the United States. I pay my tribute to such a woman who works for the good of her homeland in a thousand practical ways and has endeared herself to every person who knows her.

The printing plants in Honolulu are of the same type as those on the mainland or in the United States proper. In most of the American plants cost systems are maintained and the plants are run efficiently. There are engraving plants doing the highest class of halftone and color work, electrotype plants, a lithograph plant, and completely equipped printing plants using the very latest machinery and methods. No city the size of Honolulu on the mainland has better plants. On the whole, business conditions are good and better than in like cities across the Pacific; an effective printers' organization is maintained. No better operated cost systems have I found anywhere, nor more detailed and accurate results. For many years I have been in correspondence with many of the printers here, and it was like meeting old friends to be with them for one short day.

To give a slight hint of conditions, I found in one department of a large plant a wonderful mixture of races, all working together in perfect unanimity and producing high-class work. The races were American, Chinese, Portuguese, Porto Rican, and Hawaiian. I doubt if in any other place I shall find such a

wonderful condition, although it is here accepted as a perfectly natural order of things!

The Japanese plants, with the type cases stretched clear along the wall, were the most novel features. The leading Japanese paper has a plant which could be considered a model one, and its work is of a very high grade. There are four Japanese daily papers and any number of weekly, semiweekly, and monthly papers printed in the various island languages. The two leading American daily papers are well equipped and do fine work. Other plants produce fine colorwork and excellent commercial printing. In fact, they are the kind of plants one would like to own in a country where life must be pleasant and where one has only such troubles as are necessary to keep one from being too stuck up.

The only sad part of our visit was the fact that Mr. Hayward's car developed a flat tire at the last moment, and he was unable to be with us as the boat pulled from the dock. With wistful eyes and longing hearts we saw the last of the "Islands of Smiles" and headed toward nine days of the sea, with Japan our next stop.

Ideas in Denver Window Displays

By JOHN T. BARTLETT

PLACED centrally in a rather small window display of Bradford-Robinson was a picture consisting of two steps. It had effectiveness through simplicity. The floor of the window, also the steps, were covered with a bright red material—a background against which the displayed objects, many set-up desk calendars, were effectively displayed. The contrast in color added high attention-getting value to the display.

Excellent window displays are to be found at all times in the window of the Merritt Printing and Stationery Company. This concern specializes on greeting cards, wedding announcements, embossed stationery, and so on. As an attention getter, the company has used for many years a motion device—a small bear which alternately climbs and then descends a ladder extending from the floor to the top of the window, near the pane at the left side. Window display experts have long known the great possibilities of anything in motion for drawing the attention of the passing throng. The present Merritt premises have but one bear; in a previous location, where window space was greater, there were two bears. The ladder is of wood, some eight inches wide. This is a permanent window device—through the day and evening the enterprising figure is continuously in motion.

For those who stop there are always attractive, interesting things to view in a Merritt display. Birth announcements were featured in a recent one—and small baby booties were distributed artistically among the displayed samples. Some of the little shoes were pink, others blue, matching the color of the birth announcements. Those sections of the display more remote from the front had samples of other types of printing in which Merritt specializes.

Roy E. Merritt, principal head of the business, declares emphatically that window displays do pay the printer. He has used them for a great many years. Of course, he says a printer's location is important. A good retail location, past which thousands pass, will produce business directly for the printer, provided displays are made artistically, and experience is continuously built on. The Merritt displays are changed twice a

week. They are handled by the young lady in charge of the greeting card shop and sales office. The premises are very attractive, with carpeted floors, artistically decorated walls, easy chairs, and so on. One thing is sure—the interested party who strays into the shop to make inquiries is apt to walk out a customer. The main offices and plant of the company are located on the second and third floors of the building. The well known "print shop atmosphere" which crowds in on many printing offices is absent here. And it is undoubtedly a favorable condition.

Another believer in window display is A. B. Hirschfeld, of the A. B. Hirschfeld Press. His plan is a series of large panels upon which scores and scores of samples of many different kinds of printing, from business cards to aluminum candy wrappers, are displayed. The panels are close to the glass; there are no window floors, so that no floor space is used. Hirschfeld has used displays for years, and enthusiastically endorses them.

Indubitably, window display is a subject of increasing importance to the printing industry. Of a representative block of sidewalk traffic, the percentage constituting possible customers is far higher today than it was fifteen years, ten years, or even five years ago. There are more and more uses for printing of all kinds.

Little orders and big orders, customers for business cards and clients for catalogues, all are wanted by most printing businesses—worth while to most. So it is that the window display comes into its own as a sales builder. The suggestion should be made that the interested party come in and make an inquiry.

Here are two ideas used by a retail store which readily might be emulated: "Come in! They look good in the window, but I want you to examine them closely." "Come in! You don't need to buy, but I want you to examine my line and know where to buy next time."

These particular cards, printed, were used by a shoe merchant, and his name was signed to each of the cards. The same idea can readily be used by the printer. Sales letters always contain a final "urge to action." Window displays of printers should contain one, too.

AT THE twenty-second annual banquet of the Poor Richard Club there was inaugurated a plan for the erection in Philadelphia of an imposing memorial to Benjamin Franklin, "The First Civilized American." The presentation of the idea was kept secret until that psychological moment when the more than 1,200 diners were in a thoroughly amiable frame of mind, brought about by the delicious food and certain unmentionable lubricants which Franklin himself would have sanctioned heartily but which, somehow, his followers were forced to keep beneath their tables. The memorial project enjoyed an instant and thunderous approval at the time, but later, as might be expected, I heard dissenting voices. "Why glorify Franklin to the extent where millions are required?" one old popinjay said to me. "Here we are giving a mammoth banquet every year to his memory; our city has plenty of Franklin statues; our museums, libraries, and individuals have fine collections of Frankliniana; our publications continually quote his proverbs and his almanac; and, more than anything else, the old gentleman was a disciple of thrift. He wouldn't approve of millions being spent for his glorification." I don't know what happened to the dissenter when I replied. Rumor has it that he just drifted away. "My dear fellow," I observed, "the memorial is not for the glory of Franklin. It is for the honor of Philadelphia."

ALMOST daily I stop off at the soda fountain in Broad Street Station, Philadelphia. The place is invariably busy and five soda dispensers are kept continually at work filling orders. To get a drink or a sundae, one must first visit a booth and buy a check; then one must present this check to the dispenser. The other day while I was there an elderly man came in. He was evidently a stranger and in a great hurry to catch a train, for he rushed directly to the counter and yelled his order. The dispenser told him that a check was required before anything could be served; whereupon the thirsty individual told everybody in general and the dispenser in particular to go to blazes, grabbed his suitcase, and went storming out. The incident brought down the house and three young sundae eaters promptly choked on their confections. I asked the dispenser if they had many occurrences like that and he replied that it was almost an hourly event. I am now wondering just what the bothersome soda check idea is costing American business in loss of actual sales and good will. I'll bet it's plenty.

I WONDER how many consciences will be troubled by the true incident I am about to relate! A competent printing concern had, for months, solicited the account of a large manufacturer whose product necessitated an extensive use of direct-mail advertising. The account was held solidly by another printer who kept it by giving ideas and by helping with the preparation of copy. One day the salesman of the soliciting concern asked permission to borrow a phantom drawing of the manufacturer. He explained that his company wished to make

GRAY MATTER

JEROME B. GRAY, *Editor*

an experimental cut for use in its own advertising. The manufacturer lent the drawing, requesting, however, that it be returned early. Five weeks later the manufacturer wrote to the printer, inquiring if he was through with the drawing. "Due to having on hand considerable business," the printer replied, "*our own advertising is being sadly neglected* and we are not, as yet, through with the drawing." In telling me the story, the manufacturer's advertising manager said, "We have always been told by printers' salesmen that advertising should *never* be neglected." The quite obvious moral should strike between the eyes.

SHE TOLD US of a very interesting meeting of church women she had attended that afternoon. "We're all going to get together," she said, "and protest against the advertising of cigarettes to women. We're going to try to make our attack nationwide so that all church societies will work together." "Do you really believe in what you are doing?" I asked. "Why shouldn't cigarettes be advertised to women? They consume fifteen per cent of all cigarettes now and spend \$103,200,000 doing it. If a woman doesn't approve of smoking, let her resist the ads." She lighted a cigaret. "You see," she purred, "in small communities one must be loyal to one's church or one gets talked about." I was going to ask her if she would mind defining loyalty, but I had fainted!

ONE thing quite inexplicable to me is why I can walk into John Wanamaker's stores and purchase cocktail shakers and poker chips but never playing cards. It is said that Mr. Wanamaker promised his mother, when he first began business, that he would never sell playing cards. History has not revealed to what use cocktail shakers and poker chips were put at the time of that promise, but it is rumored that the shakers were for milk drinks and that the chips went well with salt and pepper as an *hors d'oeuvre*. What say you?

THIS IS FACT, this anecdote. A friend of mine worked side by side with a Polish laborer in the Baldwin locomotive works. "How long have you been in this country?" my friend inquired. "Eight years," came the reply. "And how long," my friend continued, "have you been here at the works?" "Nine years," was the prompt response. "You see—me—I've done much overtime." . . . Very simple, indeed; it's all in the point of view!

THE FACT that Chicago presumably leads in crime does not interest the average Philadelphia newspaper reader so much as the fact that Philadelphia does not!

BEING of an inquisitive nature I am naturally led to inquire just what the fifty-six one-hundredths per cent impurity is in Ivory soap.

MY REQUEST, in the December issue, for proofs of old clay modeled or bas-relief advertisements met with a very gracious response from J. Mitchell, of Los Angeles, who sent me eighteen pages of material on the subject clipped from THE INLAND PRINTER of 1902 and 1903. Mr. Mitchell regrets the passing of this advertising technique and attributes its discontinuance to the expense attendant to its production. I believe that the matter of expense had much to do with the end of clay modeling, but I also believe that advertising's realization that it had to present more words in conjunction with illustrations was responsible. Clay modeling makes it impossible to give much attention to copy because the shadows cast by bas-relief make difficult reading of anything but display lines. We must reflect, too, that the commercial artist in 1902 and 1903 was anything but polished in his art, and that it was not until the financial reward became worth while that artists of real ability were attracted to the profession. At the time of their appearance, clay modeled announcements were probably beautiful in contrast to the atrocious typography in use at that time. Now, with the best artists and the best writers available to advertising, the contrast is reversed.

IT IS ALL VERY WELL to publish inspiring material aimed to make wage earners work harder. Perhaps some of this balderdash produces the desired effect for a brief period of time and perhaps Johnny or Jimmy, beneath the lash of sudden inspiration, will produce more work for an hour or two. It has long been my contention, however, that the best inspiration toward greater effort that a man can find is a job that he enjoys. Let a fellow fall in love with his work and all the king's horses and all the king's men couldn't make him shirk again!

A PRINTER asked me recently what would be considered a good percentage of sales to estimates quoted. I had to admit an unfamiliarity with that phase of the business, but I surmised that anywhere between fifty and sixty per cent would be above the average. Was I right or was I wrong? I shall appreciate the experiences of others in this respect and I shall treat all replies confidentially if desired. Otherwise, I shall comment on them in these columns.

A PRINTING SALESMAN told me that he couldn't see why some salesmen liked to spend their evenings at home reading books and magazines. "After a day on the bricks," he said, "I need recreation. I've simply got to get out and kick up some devilment." . . . I didn't say it, but I felt like telling him that he might find an enlightening answer to his query in a comparison of his weekly or annual earnings with those of his more studious contemporaries.

BY THE time the Greeks finish decorating their candy stores and soda fountains with mahogany, marble, talking machines, and roses on each table, it might be opportune for some kind soul to step forward and suggest that they learn how to make a good, old-fashioned ice cream soda.

SPECIMEN REVIEW

PR

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

JAMES REID, Brisbane, Australia.—Specimens submitted by you are striking and colorful; in fact, they are distinguished by considerably more originality and character, hence distinction, than the work of ninety-nine out of a hundred who send in specimens for review in these columns. Some of your pieces are downright clever, as readers who refer to the two reproduced will readily admit.

THE BEABOUT PRINTING COMPANY, Cleveland.—"Something Different" is an effective and attractive folder; the colors are unusual and striking. The clever cut-out folder for the Wagner Awning and Manufacturing Company are exceptionally well executed. For that reason, as well as because the top edge is cut out to the shape of an awning and may be swung up or down over the window illustrated beneath, the folder is unusually neat and effective from a publicity standpoint.

THE MICHEL COMPANY, Charlottesville, Virginia.—The 1927 calendar for the University of Virginia is of unusual format, attractive, and executed in a very satisfactory manner.

VAN'S PRINT SHOP, Whittier, California.—The few specimens submitted by you are satisfactory. The greeting folder, on the third page of which holidays and other important days are given, featuring Thursday (the meeting day of the Lions' Club), is both pleasing and effective.

R. KARCH, Steubenville, Ohio.—The class admission card as redesigned is more pleasing and more practical than the one used previously. We are not surprised that upon second consideration the superintendent of the school agreed to the change. Usually under such conditions the "customer" is not so broadminded and willing to listen to reason.

L. L. WILKINSON, Greeley, Colorado.—Your typographical work compares with the best grade, regardless of where it is done. You have excellent type faces and arrange them in good taste. The title of the program for "A Successful Calamity" is very pleasing, the letterheads are above reproach, and the folder on Knight-Tilden radio cabinets is unusually effective.

ROBERT H. GREEN, Baron de Hirsch Trade School, New York city.—The Athenian Pledge is very good in so far as typography, design, and printing are concerned. It is a piece of work, however, that justifies a brighter second color, or a color that would give it the richness of effect and appearance of quality such a hanger should have, as for instance, brown on India tint stock. If in a rich brown only or in black and, say, red, green or brown, the effect would be greatly improved, and the good work on the composition would show to better advantage.

KIRK SLAYDEN, Gainesville, Texas.—With Copperplate Gothic and a cut featured by black masses,

hence harmonious with the type, you have executed the cover of the Majestic Theater program in a manner in keeping with the German poster style. In view of the excellence of the item so far as atmosphere and character are concerned—we do not say attractiveness—we regret that spacing between lines of the smaller type in the central group is entirely too close. Lines of capitals require more leading than lower-case, because they do not have the "top shoulder," that is, the space above the

thing but linoleum blocks, but the excellence of the drawing and the close, careful work required in cutting the blocks that distinguish the work. For a wood or linoleum engraving the detail is unusually fine, and the colors are laid on in such small masses that one would not suspect the work accomplished with linoleum blocks. The typography on the third page, however, is not at all in keeping. The initial block doesn't harmonize in design with the Old English type used for the sentiment, being Renaissance in spirit, or in shape with that of the page or the type group. The spacing between the words is much too wide. An old English type face demands close spacing between words. Furthermore, the rules in red under each line of text detract from the clarity and appearance of the item. A border in red around the sentiment would have constituted a much better application of color.

JAY S. RUDOLPH, Oswego, New York.—Both the leaflet "Youth" and the cover for *The Vocationist* are in excellent taste typographically, and the colors and printing are also very satisfactory.

RALPH A. BALLING, Buffalo.—While the cover for the "Catalogue of Type Faces" is satisfactory, we would prefer to see the border panel a little wider with type of regular proportions. While the page is narrow and the condensed type face is satisfactory—an extended face would be entirely out of the question—it should be remembered that type of regular proportions is satisfactory for any shape of page, except, perhaps, those of extreme proportions. This one is not that kind.

EUGENE R. OPPERMAN, Cleveland.—Taking into consideration your youth and inexperience, the specimens you submit are worthy of much praise. The type faces you use, light Hobo being the display font, are not high grade, and this fact weakens the appearance of your work. The Parsons should not be used wholly in caps. Some of the characters are so unconventional in design that when several of them come together a certain amount of studying is necessary; at least, the words do not jump into the mind as they should. Crowding is a bad fault on the inner spread of the folder, "All Aboard, Let's Go." Mixing of unrelated faces therein—Hobo, Copperplate Gothic, and New Caslon Italic and Old English—is a very serious weakness.

ALTMAN PRINTING COMPANY, Anderson, South Carolina.—In arrangement and display the blotters you submit are very satisfactory, hence what might otherwise go unnoticed becomes a plain and unsatisfactory feature. We refer to the mixing of extended and condensed types with those of regular shape. In addition, the one titled "Spend Your Money at Home" is crowded.



James Reid, Brisbane, Australia, obtains striking, colorful effects in blotters by an effective combination of simple drawings, type, and tint blocks, presumably printed from linoleum. The one at the top is in orange, black, and gray (green hue); the one below in deep brown on a neutral gray ground. The blotter reproduced thereon, which was shown in a past issue of *THE INLAND PRINTER*, is in yellow (ground), red, blue, and brown. Such layouts are attention-arresting and interest-arousing to the nth degree.

ordinary lower-case letters, which, in itself, provides space between lines.

PAUL V. GREEN, Hollywood, California.—While we do not like the idea of beginning words of display in lower case, at least not so generally as you have on the blotter and your business card, the forms—particularly the card—are otherwise good. The card is also quite characterful. None of the character, however, is due to the fact that important words begin with the small characters.

LINOLEUM BLOCK PRINTING SUPPLY COMPANY, Jersey City.—Your New Year's greeting, a folder on which the title page is printed from linoleum blocks in fourteen colors, is quite the most outstanding example of this class of work we have seen. It is not so much the number of colors that are used, although these would suggest almost any-

T. E. WILLIAMS, Santa Ana, California.—In general, the *Generator* is an exceptionally good school paper. We regret that you can not avoid the use of the condensed block-letter type used in the main newsheads and employ the excellent Bodoni altogether. If you could, or would, the appearance of the first page would be much more attractive. A paper like this doesn't require the big black heads publishers of some of the sensational newswires sold on news-stands feel they must have to

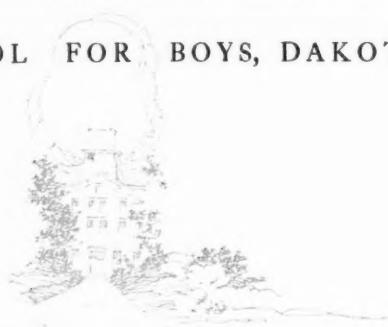
heavy lettering printed on coarse-finished, hand-made white paper. The letterhead for this same school is reproduced herewith.

EMIL L. WALTER, Boston.—The large and impressive menu and program book for the United Drug Company is excellent in all respects. The cover design, a halftone covering the whole page, which is printed in red, shows the entrance to the company's office with the doors so slit that when opened the portrait of the president, printed in black

too. The quaint, antique effect you obtain through the use of a characterful Old English type printed on hand-made papers carries one back to the beginning of the art of printing, and before. Two representative examples are reproduced.

KYLE PRINTING COMPANY, York, Pennsylvania.—Your Christmas blotter entitled "Thank You" is unusually effective and reflects a great deal of credit upon the young compositor who set it. He is a comer. If the upper panel were lowered just

DAKOTAH SCHOOL FOR BOYS, DAKOTA, ILLINOIS



Striking letterhead in black and red brown. By the Wagner Printing Company, Freeport, Illinois.

sell theirs. Another fault is that there is usually too little space above the newsheads, whether they appear below a cut-off rule or a dash. This crowding looks bad. We suggest that you pyramid the advertisements; to see the advantage of this style of makeup refer to the Newspaper Department of the February issue, where a page with the ads. scattered appears alongside one with the advertisements in the lower right-hand corner. The dance program is satisfactory, although the letters with flourishes at the end make the space between words too wide and detract from the otherwise pleasing appearance of the title page. The window card for the Boys' Chorus printed on black stock would be better if the main display were much larger; the type is too small in relation to the size of the card. It was, moreover, incorrect to begin the word "Boys" in lower case, and nothing of value is derived from this as an innovation. If all the type were larger and the arrangement centered instead of stepped from side to side, the card would be much better. Watch your step with respect to the use of the Parsons face; its effective use is limited to occasional forms of few lines, where an appearance of strength, dignity, and legibility is not so essential as in a card that must be read at a distance.

ALBERT R. WERNER, Akron.—On the card, "Please Do Not Disturb," done for the Hotel Akron, the heading takes up too much space to result in a pleasing form. Moreover, the variation in the slope of the ornamental italic initials and the Goudy Old Style italic used in combination is too pronounced. A further detrimental feature is the excessive spacing between the "P" and the rest of the word "Please." In short, if the text matter were spaced out a little, the ornament above eliminated, and one style of type used for the head the card would be very good. The border treatment, the colors of ink, and the paper are especially pleasing.

SMITH & SMITH PRINTING COMPANY, Des Moines.—"A Craftsman Primer" is unusually interesting; the text pages are full of typographical character and distinction, particularly in view of the uncommon and quaint type face used. The cover is not in keeping; it doesn't reflect or suggest the merit of the inside. In the first place, the blue violet stock is drab looking and the gold print of the title on the front doesn't show up at certain angles. Again, the end leaves of another blue, a sort of robin's-egg hue, clash with the cover stock; the colors should be more closely related, or the cover and end leaf should be a pleasing contrast, the former preferably. If you had used the end leaf stock for the cover, which might extend a bit beyond the inside pages, and no end leaves at all, the booklet would be a great deal better.

WAGNER PRINTING COMPANY, Freeport, Illinois.—Specimens submitted by you are high class. The cover of the booklet for the Dakota School for Boys is unusually impressive, an open design of

on a card reinforcing the cover, appears. It makes an impressive cover. The typography of the type pages in Goudy Old Style is excellent. For work of this kind, that is, where some of the lines must be relatively large, the Goudy is one of the best faces. The letters have an effect of finish that makes them especially fine in large sizes, under which conditions some of our best faces are at a disadvantage.

M. M. MARSDEN, London.—"The Story of the Bale" is a very handsome hard-bound book, the cover design and binding being remarkably attractive and impressive.

AXEL EDWARD SAHLIN, Buffalo.—Specimens of your work done for the joy of doing them and printed on a hand press are a joy to the beholder,

a little to provide more margin around the top, and if the lower panel were raised a relative amount to balance, the effect would be improved because of the reduction in the amount of space between the groups.

THE NICKELOID ELECTROTYPE COMPANY, London.—"For Your Guidance" is an excellent booklet—on the inside; the reproduction of cuts of different styles and screens should be very helpful to clients in selecting the right kind of cuts. The cover design is inconsistent in quality and is too weak. If the main title were larger and the type matter at the bottom considerably smaller, the design would be in better balance and more impressive.

GEORGE S. MAYER, Youngstown, Ohio.—Typographically and in the use of color the Christmas issue of the *Truscon Diamond* is excellent; in fact, it is one of the most interesting in appearance of any similar house-organ we have seen. There is just one thing about it that we do not like, and which is really wrong, namely, the back or inside margins. They are considerably too wide. By cutting down the width of the front margins they make the page appear much more crowded than need be. The top margin is too small, perhaps; but the result of this is not so serious as of the front being too narrow. The makeup is spicy and refreshing.

THE NEW JERSEY STATE HOME PRINT SHOP, Jamesburg.—Your calendar for 1927 is excellent. It is called an "Engagement Calendar" because there is blank space below the numerals in each day's panel for filling in what must be done that day. The illustration of a mountain scene, printed in colors from linoleum blocks, is unusually effective, even in comparison with the work of this kind that we have received from your school in the past. In linoleum block printing your school ranks among the best, if it is not the very best.

JOSEPH FREUNDLICH, Brooklyn.—The typography rates high both with respect to workmanship and type faces. Advertisements and title pages are especially good; in fact, in your latest package there is only one specimen that we do not like. It is the card announcing the association of Stephen Redleaf with The Chauncey Holt Company. The Vanity initial "S" is not pleasing and doesn't harmonize with the Goudy Handtooled in which the remainder of the name is set. Furthermore, something like a stretch of the imagination is necessary to recognize this initial as an "S"; in fact, it looks more like an ornament than a letter. The lines in this card are too closely spaced, especially because so many of the words are in capitals and because there are frequent changes in letter forms—roman caps., italics, and roman lower-case. It suggests an effort to bring out many points in display, whereas the best display is to emphasize a few points effectively.

W. LYLE SLOCUM, Grass Valley, California.—Advertisements submitted by you are distinguished by characterful and impressive layouts. Departing considerably from conventional standards, we are



The original on a rough-edged, hand-made stock similar in color to butchers' paper and printed in red and black is reminiscent of an early day in the craft of printing. It looks as if it had been handed down as an heirloom from 1492 or thereabout. It is the type of thing Axel Edward Sahlin, Buffalo, delights in doing on his hand press.

THE ESSENCE OF
Business Success

S NOT to make good goods. It is not to have large sales. It is not to have a host of employees. It is to have Something Left & The biggest word in the language of business is not gross but Net. To increase the Net profits, that is the one aim of Efficiency. Do this & bulk will take care of itself. Whenever a railroad, or an industrial company, or a shop, finds that it has a decreasing percentage of Net profit, it should take warning at once & It is in danger & Decreasing Net profit is to a company what pain is to a human body. It is a symptom of injury or disease —*Herbert Casson*

Compliments of
Lewis H. Merz & Sons, Inc.
Advertising Since 1891
Chicago

An announcement of distinction by Axel Edward Sahlin, the original of which is printed in black, red, and blue (initial) on gray stock of a greenish hue.

sure they stood out on the pages where they appeared. The factors that give them this unusual attention value, novel panel, and border treatments, are, however, detrimental to legibility. But as they can be read without real difficulty or irritation the advertisements must be rated above average.

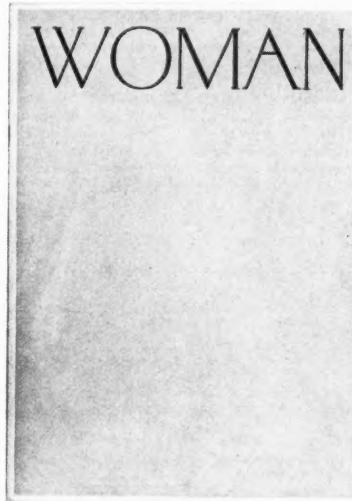
SMITH-GRIEVES COMPANY, Kansas City.—"Journeys Abroad" is an exceptionally fine booklet, all details being handled in excellent fashion. The characterful layout, featured by decorative drawings and head pieces, and the tasteful, legible typography make the pages very impressive.

CURRIER & HARFORD, LIMITED, New York city.—"The Lord of Telephone Manor," the 1927 *Literary Digest* book, reflects the finest skill, taste, and craftsmanship in typography, printing, and binding. Like other issues of the same volume executed by you, it is de luxe in every respect. We know our readers will profit from a study of the reproduction. Original is in black and vermillion on white paper.

CLARENCE P. McCLELLAND, Jacksonville, Illinois.—"Woman" is a handsome and impressive booklet. While the text pages are composed in a beautiful manner and the presswork is about perfect, the outstanding feature is the cover. On it the one word, "Woman," printed in a soft orange, appears against a soft, medium-light blue panel, which, except for a margin of about one-fourth inch, covers the page. The effect is of orange and white on blue and is very pleasing. The combination of the effective and the esthetic is infinitely more often attempted than realized, and seldom so successfully as this. In fact, it's rarely attained that we are satisfied when something scores in only one of these respects.

KUTZTOWN PUBLISHING COMPANY, Kutztown, Pennsylvania.—"A Century of Progress," souvenir booklet for a local bank, is excellent in general. We would like to see the same design treatment, colors, and paper of the cover followed with the illustration of the present building somewhat smaller and with the hand-lettered title larger. The page is not as well balanced as it should be, to which effect the name of the bank at the bottom

contributes. This line is too large in relation to the size of the title. If it were considered necessary to have the name of the bank in the largest lettering of the page, then, by all means, the name should have been at the top. The title page is excellent; the typography, layout, and illustrations throughout the booklet are of an equal standard, although the



Simple as can be, but nothing could be more effective than the original of this booklet cover in blue and orange (lettering) on white paper, the white appearing only at the margins, giving the effect of white and orange on blue stock. By Clarence P. McClelland, Jacksonville, Illinois.

THE LORD OF
TELEPHONE
MANOR

1927 EDITION

With Detailed Statistics of the
Residence Telephones in
the United States

NEW YORK
THE LITERARY DIGEST

1927

Handsome title page of beautiful hard-bound book executed by Currier & Harford, New York city, for the publishers of *The Literary Digest*.

illustrations in orange are too weak—in tone value, remember, not attention value. If these cuts were printed in a medium brown the page would not only be improved but would be more harmonious with the toned paper used. The Cloister initials printed in black over a solid panel in orange are too strong. We can not resist speculating on how much better the effect would be if, in addition to the change in color suggested, light-face initials, say Tory, had been used. These would blend in with the text of the page rather than stand out from it, which is what initials should do. Presswork is the best feature of the book, which, despite all we have said, ranks high grade.

GEORGE W. KING & SON, Worcester, Massachusetts.—Your work has always interested us a great deal and has been maintained at an exceptionally high standard throughout the many years we have watched and enjoyed it. The wall card, or keepsake, titled "At Gettysburg," the text of which is Lincoln's memorable address, is one of the handsomest typographical presentations of this epic we have seen. Moreover, it emphasizes the value of the blind-stamped panel or border treatment. Folders on "gold" paper are also unusually effective.

THE HOLMES PRESS, Philadelphia.—Thank you for the copy of your beautiful book, titled "Oration at Valley Forge," the text of which is a speech delivered at that place on June 19, 1878, by Henry Armitt Brown. It is an instructive and entertaining characterization of George Washington. The text is beautifully composed in a large and readable size of Caslon and is handsomely printed on fine grade stock, also tastefully bound. Because of its great local interest the book was doubtless eagerly sought for and received with appreciation. Distributed with your compliments, it probably has developed a fund of good will toward your fine organization, the result of which you should feel for a long time to come.

E. B. REDFIELD, JR., Hartford.—While there is a certain characterful and picturesque appearance about the cover of the 1927 report of the Phoenix



MEN

Of the many factors which go to make up successful cities and successful business organizations, the greatest of all is men.

A settlement may be made in a most beautiful spot on the highest hill—a manufacturing plant may be housed in the most expensive modern buildings and equipped with the most efficient machinery that money can buy, but physical equipment alone does not bring success. That intangible yet dominating force supplied only by men and their intelligence must be added to all the other factors to bring success.

A city or an institution is but the lengthened shadow of the men who contribute to its guidance and development.

Men make successful institutions. Concrete, iron, and brick, and machinery form but the shell of any institution, and within that shell men alone can furnish the dominating force. The real history of a company is written from the achievements of the men composing it—the tangible record of the human factors.

And this is probably truer in printing than in any other business. The printed page is often seen by millions. Great buildings, marvelous machines, bridges and aqueducts, ships and sealing wax are seen and used by comparatively few of the busy millions teeming over the world. But the printed page is sought by millions and endures for centuries. The imprint of the maker stands forth prominently for all to see.

Printing depends upon brains for its delineation and interpretation. No other factors can be substituted. Unless the men who plan and direct in production possess true printing brains, the most expensive and efficient equipment in the world will not produce satisfactory printing.

In selecting and developing printing and engraving experts, W. F. Hall Printing Company has been unusually fortunate. And in a large measure the rapid progress of the past twenty years and more has been due to the high caliber of the men who make up the organization.

These men have been supplied with tools worthy of their ability and given the most efficient surroundings possible.

And now in their great new modern plant these men will turn out printing better than ever before.

W. F. HALL PRINTING COMPANY
CHICAGO
The World's Greatest Printing Plant
of Catalogs and Magazines

Page from handsome brochure executed and issued by the W. F. Hall Printing Company, Chicago. The page of the original is 12 by 16 inches. This brochure, which is featured by large and handsomely printed process engravings of paintings, depicts the activities and development of Chicago. This one entitled "Industry" is the seventh of the series and one of the most effective and well printed items of printers' advertising ever issued.

Mutual Life Insurance Company and it therefore has considerable value from an attention-arresting standpoint, we can not enthuse over it. The reason is that it is not shaped as a design. The bottom of the type group is too wide, and we feel that variety and greater interest would result, along with better contour, if the line "President's Report" were a size smaller and if, in addition, the name of the company were below the ornament. In order that this line might not be as wide as the display at the top, it should be arranged in two lines. The harmony of paper in texture as well as color with the type—in style and size—is a favorable factor and the ornament is consistent and pleasing. We feel, too, that the design is set too low on the page, although margins are excellent. The reason is the exceptional weight of the main group. The page suggests printing of an early date in America, Colonial in fact. The same points mentioned with respect to the cover apply to the title page, wherein the type matter is set in the same rather awkward form as the cover, but scaled down somewhat as to size. The typography of the text is excellent; the only fault we have to find with these pages is that the top margin is too wide and the bottom margin too small. In short, if the type pages were set just a little higher on the paper page the effect would be excellent. As a policy holder of the Phoenix, however, the writer is not at all ashamed of the report of his company.

WASHINGTON PRESS, INCORPORATED, Boston.—The booklet, "Union Savings Bank of Boston, 1865-1927," is excellent in every particular. The illustrations have character and atmosphere. The typography is attractive and legible. Papers and printing are of the very best grade.

THE MUTUAL PRESS, Hutchinson, Kansas.—Consistent with the work you have submitted in the past, the specimens in your latest package are high

grade in every particular. "The Treasure Chest," a prospectus of the advertising of the Carey Salt Company, is striking and effective. The cover, featured by a line engraving illustrating an old chest, is excellent. This cut was printed the full size of the page, and the book was then cut out to conform to the outlines of the chest. It is, therefore, very impressive and strong in attention value; it has the merit of making one want to look inside, which is more than can be said of ninety per cent of covers seen these days. Best of all, the title, "Treasure Chest," is appropriate and suggests that the ideas promoted in the text have a money value for the dealers selling Carey salt.

DIXIE ENGRAVING COMPANY, Savannah, Georgia.—Your portfolio, made up of an ornamental blue paper splashed with gold, on which the title is supplied by an attractive small poster stamp in the lower right-hand corner on the front, is beautiful and impressive. The proofs of process color engravings tipped on the inside are also excellent. The item as a whole reflects taste and suggests a capable organization; as a consequence, we are confident it proved excellent publicity.

GILLFOY PRINTING COMPANY, Milwaukee.—The letterhead for the Log Cabin Gift Shop is effective and distinguished; the combination of an illustration of a log cabin and a rustic panel-like sign containing the name is excellent. Printed in deep brown on light brown laid stock of fine quality but of coarse texture, the item has an atmosphere in keeping with the name, one that is altogether delightful. This heading indicates more thought than is usually put into an item of the kind.

HENRY DOUMA, Muskegon.—Both issues of the annual "Said and Done" are very good. The press-work is the best feature; the cover of the 1926 issue is very high grade; in fact, considerably more effective and attractive than that for 1925. The 1926 book is also superior in the second and ornamental color, the yellow on the 1925 book being much too weak. The details of the specially drawn border do not show up well. The wood engraved frontispiece of the 1925 book is excellent; in fact, it is the outstanding feature; the type in which the poem is set harmonizes perfectly with the technique of the illustration. While not high grade the advertisements are very good. If the work was done in the school shop, as we presume, it is relatively more creditable, for we have judged it according to regular commercial standards.

FOX & MACKENZIE, Philadelphia.—*For Instance*, January house-organ for Dill & Collins, is a de luxe piece of printing that is chock-full of interesting and helpful text. It has every mark of productive advertising.

UTICA TYPESETTING COMPANY, Utica, New York.—The cover of "The Art of Typography" is handsome and impressive, and the colors are in excellent taste. While set in an attractive and legible type face, one of the Caslons having short descenders, the inside is handicapped by too many borders, there being on most pages three complete panels, one inside the other. If the two inner ones, printed in black, were omitted the effect would be more pleasing and the booklet made to appear more dignified and high grade. On the page titled "Decoration" there is, of course, some justification for the ornate treatment, but the effect is bad because the units are spaced so far apart. They "spot" the page, each unit becoming a force of attraction to the eye. Marginal space around these ornaments, which are printed in blue (making three colors on the pages where they appear), is uneven, especially when comparing the space at the sides with that at the top or bottom, depending on which band of



We design and make Colonial Lighting and Fireplace Equipment at our own forge

Fitting treatment of a letterhead by Gillfoy Printing Company, Milwaukee, the original of which is in deep rich brown on light brown laid stock.

ornament is considered. However, except for the points mentioned and the effect of too much ornament, the book is creditable.

WARREN R. FULLER, Concord, New Hampshire.—There is altogether too much ornamentation in the announcement of the Craftsmen's Christmas Party. The atmosphere of the holiday season is as effectively given by the use of one or two choice symbolical ornaments as by many. And as "too many cooks spoil the broth," too many ornaments spoil the printing. Indeed, one's attention is so continually and irresistibly drawn to and by the decorative features that the type gets scant attention, even despite its large size. Except that the initial doesn't fit the space, or the proportions of the type group, the set-up is satisfactory; in short, if there were less ornament and color in the border — as well as elsewhere, of course — the item would be satisfactory.

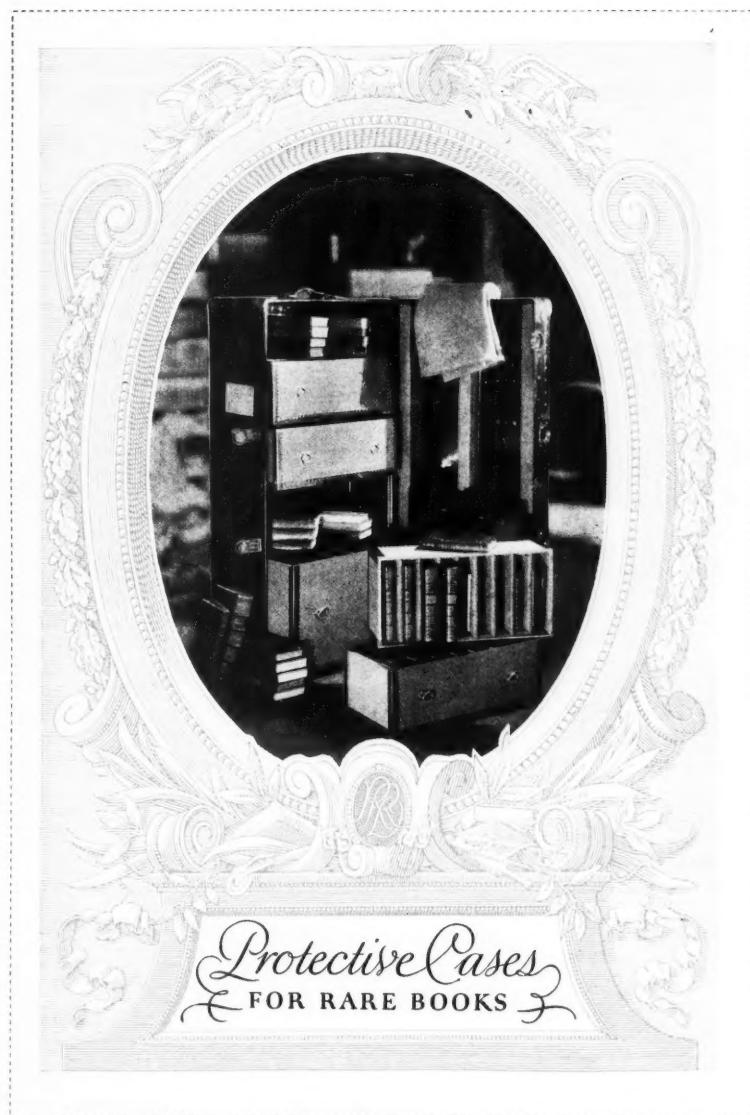
TIMES-MIRROR PRINTING AND BINDING HOUSE, Los Angeles.—Except for two details we like your new letterhead quite well. There should be more space between the bands across the top and the first line of type, also more just above the monogram. A lesser detail that doesn't please is the letter-spacing of the street address, which is squared up with the name of city and state just below and is set in the same size of type. The street number doesn't deserve the prominence of the city address. If the line were in smaller size and normally spaced — enforce shorter than the city and state line — the heading as a whole would be greatly improved.

W. H. GREEN, Louisiana, Missouri.—It is indeed unfortunate that what might have been an unusually attractive page should be spoiled by one detail. That detail on the title "A Doubting Thomas Wishes" is spacing between words, which is altogether too wide. The effect is such as to suggest little or no relationship between the words. The third page would be improved if the group of small type were closer to the heading and if the whole group were raised somewhat. The margin at the bottom is too small.

Wayne County News, Wayne, West Virginia.—Because of the strong color and clouded effect in the stock, the blotters on which small type appears are very hard to read. None of them is effective, even though some are well composed, because unattractive and sometimes worn type is used. The underscoring detracts from the one titled "Don't," and on others the setting of text matter of considerable amount wholly in caps. is decidedly detrimental. Cap. lines should be used infrequently; the lower-case is decidedly more legible and inviting. Except where capitals may be widely line-spaced and also somewhat letter-spaced they are not pleasing.

HOLDEN, PETERS & CLARK, Detroit.—*Nightcap* is a clever little house magazine, particularly in so far as general format and content are concerned. The type face is legible and not unpleasing, but a good printer — or even a layman who appreciates good printing — will look with terror upon the spacing. As a rule, there is altogether too much space between words. The bottom margin is too narrow and the inside or back margin is too wide. The wider margins of a page should be at the outside and bottom; in fact, the two inside margins should be only little more than the one at the front. Facing pages are thereby made to appear more like a unit, as they should.

THE METCHIK PRESS, New York city.—Souvenir programs are usually nightmares so far as typography is concerned. However, the one for the Hebrew Day Nursery is a decided exception. The advertisements, set almost wholly in the Kennerley face, with a uniform page border of neat design in



Title of beautiful folder issued to advertise a special department of R. R. Donnelley & Sons Company, Chicago. Designed by Paul Ressinger, and printed in light brown and black on India tint card stock.

color, are excellent. The cover design is interesting and attractive, the colors being especially pleasing and quite harmonious. It is a book of which you may feel proud.

HAROLD N. WEINERT, Princeton, New Jersey.—The specimens you submit are excellent from every standpoint upon which typography may be judged.

WINSON PRESS, INCORPORATED, New York city.—"The Green Book of Type," showing specimens of fonts in your composing room, is excellent. In addition to showing the different fonts in their several sizes, there is a group in text size across the top of each page to show the effect in mass. Especially interesting features are the page borders. There is a plain rule "bled" border of about two picas in green on each page with a type border in black printed over it. As there is a different border on each page you are able to show all you have without an inharmonious appearance resulting. The solid rule border in green dominates the page and obviates any clashing of the other borders that might result without it. The binding is attractive and high

grade; in fact, the book as a whole is one of the best of the kind we have seen.

J. W. CLEMENT COMPANY, Buffalo.—Your 1927 calendar is remarkably fine. The large process illustration, titled "Franklin at His Passy Press," is printed in a perfect manner and is very impressive.

ELIM H. SMITH, Greensboro, North Carolina.—In arrangement and display the letterhead for the Union Bible Seminary is excellent; it is kept from being excellent on the whole by too little white space between the name line and the rule across the top. The effect of the heading "running off the sheet" at the top is suggested by the high position of the two closely spaced design.

WENTWORTH INSTITUTE, Boston.—If anything, the specimens in the package of printed samples recently submitted is above the excellent standard heretofore characteristic of your work. The title page of the program for the banquet of the alumni is one of the prettiest pages of the kind we have seen in months, although we are sure you will agree it would be better if the lines were spaced a little farther apart. An effect of crowding is suggested, more especially — and also more regrettably — because there is little type on the page and a great deal more white space than customary, even on title pages.

Business card in an uncommon type face on rough-edged and rough-surfaced hand-made white card stock.
By Axel Edward Sahlin, Buffalo.

Peter V. O'Rourke
Thomson-National Press Co., Inc.
51st Street 6067
Nott and East Avenues
Long Island City
New York



Something old and something new, something borrowed and something true

THREE are today more printing salesmen than there ever have been at any time in the history of the industry," says E. C. Hawley, March IP. This is an article that every printing salesman and master printer should read, especially those who are now studying the "How to Do It" department. (Yure weckum, R. W.)

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*It's darn easy to look pleasant
When you're feeling flip;
But the girl worth while
Is the girl who can smile
With a cold sore on her lip.*

—General Topics.

•••

A Resolution

OLD sea dogs are seldom moralists, and THE PILOT must confess he has never attended services in a seaman's mission. But, after reading "What Is the Printer's Responsibility," by Charles H. Cochrane, last month's feature article, we are converted and rise to say *amen*.

•••

BEFORE we forget, we wonder if you remembered to turn to page 936 last month — did you?

What Do You Think of That!

DEAR PILOT:

Exactly 287 readers of your more or less interesting "scintillating solecisms" have called my attention to J. A. P.'s query in the March number — just as if they thought I didn't read anything else in the IP than my own "stuph" — so here are your five lines:

DEAR J. A. P.:

The emblem belonged to a Rotary friend of mine who loaned it to me for the occasion. I'm entitled to wear it, but don't own one.

No, it's not a trick mustache; it's thin and gray. I have always prized that hand-drawn Christmas card you sent me in Philadelphia. It was made by Mrs. P — not you — 'fess up — wasn't it?

ROGER WOOD.

•••

The Editor Calls a Turn

WHOOVER wrote that editorial on postal relief, page 998, surely called the turn — and it must have been written and printed a full two weeks before the sixty-ninth congress adjourned. Why can't we have postal charges that are fair and consistent? Because you, Mr. Average Printer, don't take an interest and lend a hand. You could not only save money for yourself but could save your customers money on postage if you helped to bring about proper regulation.

WANTED — We need more good terse contributions for this page. Only FREE contributions accepted — we won't promise to print them all — only the truly clever or witty ones. Address THE PILOT, 632 Sherman street, Chicago, Illinois.

We Like John E. Hicks

PEOPLE read for information or for entertainment, and since most of the things we read are serious rather than amusing, we always welcome an article by John Ed. Hicks because we know it will be both instructive and humorous. It's a knack that few writers possess. Prove that I am right by reading page 941, March issue. If you don't watch for other articles by Hicks, then I lose my bet with Jerry Gray.

•••

J. B. G.: When I get to Phili I'll take you up if you make it the Bourse Restaurant. Did you tell George Ward "hello"?

•••

Very Close

BELLBOY: Call for Mr. O'Brien. Call for Mr. O'Brien.

JEWISH GENTLEMAN: Wait a minute, boy. Wait iss de initial, please?

•••

Offset?

WHAT do you know about offset lithography? Not much, I imagine. But you should; every printer should study this subject thoroughly because sooner or later he will consider the installation of offset equipment in his printing plant. Take my tip and follow Frank O. Sullivan's series, "The Inland Offset Lithographer." Anyhow, read one or two articles in this department on my say-so. Your time will not be wasted.

•••

Headliners and Deadliners

AT Andersonville Civil War Prison there was a deadline marked off all the way around the inside of the stockade and some fifteen feet from it. The guards mounted on the parapets were ordered to shoot any man who had the temerity to cross that deadline. In no other way could the confined captives be kept from rushing the prison walls.

That was the kind of deadline a man did not play with. He showed neither courage nor wisdom in tempting the guards to shoot.

For some men there are deadlines in their business, lines beyond which they dare not attempt to go. But, in business, men usually set their own deadlines. They make up their minds that they can safely go only about so far.

They settle upon a certain figure as their limit in income or production or profit. They work to that figure, and they do not try to go beyond it. Those men are deadliners. They are bound by self-imposed restrictions.

But there are other men who recognize no limits, and who refuse to be bound by the limits others put upon them. It means nothing to such a man to be told that he is doing all the business he can expect to do under the circumstances. He kicks aside the paper stockade that is expected to hold him. He plunges across the imaginary deadline. He accomplishes what was believed the impossible, and instead of being a deadliner he becomes a headliner.

The deadliners are drudges, plodding along behind the mark laid down for them or by them. The headliners are aggressive fighters who insist upon going as far as they can, regardless of imaginary boundaries or guesswork limits.

The men who pass the deadlines are the men who get into the headlines.—FRANK FARRINGTON, Delhi, New York.

•••

Code Wanted for Co-eds

APRIZE has been offered by an eastern college for the best code of morals for co-eds. THE PILOT wonders if the well known ten commandments might not serve? And speaking of codes, did you read "Newspaper Code of Ethics," from New South Wales Country Press Association, that G. L. Caswell had in his department of the IP last month, page 988? If you didn't, look it up now.

•••

*Chance will not do the work
—chance sends the breeze;
But if The Pilot slumbers at
the helm
The very wind that wafts us
toward the port
May dash us on the shelves.
The steersman's part is vigilance,
Blow it rough or smooth.*

—SCOTT.

•••

THE gold mine of every printer is his list of present and past customers. Any business that can keep its customers is bound to succeed as surely as any business that can't keep its customers is bound to fail.—H. B. H.

(Fifth
Venture)

The Pilot

COST AND METHOD

By MARTIN HEIR

Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost finding, estimating, and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

LESSON No. 30

ESTIMATING FROM COPY.—Suppose that one of the publishers in your town should submit to you 500 typewritten sheets of copy with twenty-eight lines on each sheet of an average width of thirty-six picas, and ask you to give him an approximate idea of the cost of printing 1,000 books, the composition to be linotype ten-point Old Style No. 7, set 10 on 11, the stock Westvaco Eggshell Book, 25 by 38 — 140, with ample margins on all sides, and every chapter to start a new page five ems from the top; how would you go about it? The printed sheets are to be stacked on trucks ready for delivery to the binder.

As each sheet contains 36 by 28 = 1,008 pica ems of copy, it is evident that the whole contains $1,008 \times 500 = 504,000$ ems. To translate these 504,000 copy ems into type ems we multiply by .79, which is the determined coefficient of ten-point linotype Old Style No. 7; thus $504,000 \times .79 = 398,160$ ems. Let us call it four hundred thousand ems, so as to get an even amount to figure with. Our next problem is to decide the type page size and from that the stock size. Suppose we consider the size 24 by 41 pica ems; it is a size suitable for most books, even for bulky novels. As we learned in Lesson No. 3 that one pica em contains 1.44 ten-point ems, we find the page under consideration to contain $24 \times 41 \times 1.44 = 1,417$ ten-point ems. With four hundred thousand ems to consider, we have $400,000 \div 1,417 = 283$ pages of composition.

So far only solid composition has been figured; the specification calls for one-point leading, consequently we must add one-tenth to the number of pages, or twenty-eight pages; thus we have $283 + 28 = 311$ pages. The specification also calls for white space of five picas above each chapter heading. By looking over the copy we find that the book has ten chapters, or fifty ems of blank space above the headings. This adds another page to our total.

If every chapter must start on a new page, it necessarily follows that there must be some blank space on the preceding page. This is our only unknown factor, on which we will have to do some guessing. Suppose that we allow five pages for these blanks. Then we have the chapter headings, for which we will allow another page. We then have $311 + 7 = 318$. As every book contains title and contents pages, preface, copyright notice, etc., with a corresponding number of blank pages, we find it advisable to allow ten pages for such purposes. We then have altogether 328 pages of copy to provide space for.



Martin Heir

Now for the stock. If we figure on a trimmed size of $5\frac{3}{4}$ by $8\frac{1}{2}$ it is evident that the 25 by 38 sheet is the best available. It will give us beautiful margins on all sides and allow necessary space for trimming. To provide for all emergencies we decide to run the book in twenty-one sixteen-page forms, or $21 \times 16 = 336$ pages.

In Lesson No. 22 we learned that we need half a sheet of stock for each form, if we print on both sides of the sheet, or in the case at hand, ten and one-half sheets to each book. As the order calls for 1,000 books, we need $1,000 \times 10.5 = 10,500$ sheets plus the usual amount for spoilage, or, let us say, 11,000 sheets. This will provide amply for all emergencies. Then our detailed estimate will be as follows:

Stock, 1,540 lbs., at 9.5 cents.....	\$ 146.30
Composition, 400,000 ems, at \$1.....	400.00
Makeup, 35 hours, at \$3.40.....	119.00
Lockup, 21 forms, 23 hours.....	78.20
Makeready, 30 hours, at \$4.....	120.00
Running, 21 hours.....	84.00
Ink, 14 lbs., at 30 cents.....	4.20
Cost	\$ 951.70
Profit, 25 per cent.....	237.90
Sell at	\$1,189.60

The presswork on this book has been laid out for the 25 by 38 press because this size press may be found in practically every cylinder pressroom. However, the presswork may be done cheaper if thirty-two-page forms are run on a 38 by 50 press. If so, there are three items to be considered in the new estimate: lockup, makeready, and running. The detailed estimate is as follows:

Stock, 1,540 lbs., at 9.5 cents.....	\$ 146.30
Composition, 400,000 ems, at \$1.....	400.00
Makeup, 35 hours, at \$3.40.....	119.00
Lockup, ten 32s, one 16, 21.5 hours.....	73.10
Makeready, 22 hours, at \$4.....	88.00
Running, 13 hours.....	52.00
Ink, 14 lbs., at 30 cents.....	4.20
Cost	\$ 882.60
Profit, 25 per cent.....	220.65
Sell at	\$1,103.25

As the bulk of the composition is dependent upon the size and thickness of the type used, it follows that the choice of the type is a material factor in determining printing costs.

Suppose, for instance, that the book discussed above had been ordered set in twelve-point Old Style No. 7. Our problem would then be a different one; we would have a less number of ems of composition to figure with, but because each page also contained a less number of ems we would find that we needed an increased number of pages to take care of the total composition. Let's see: According to our original layout we had 504,000 copy ems. To find how much this copy will fill in twelve-point composition as stated we multiply 504,000 by .70; $504,000 \times .70 = 352,800$. If we use the even figure 355,000 and divide by the number of twelve-point ems in the page under consideration, $41 \times 24 = 984$, we find that we require 361 pages for our book, because $355,000 \div 984 = 361$. To this we must add thirty pages to take care of the leading. By adding the title and other pages as in the preceding illustration we have $361 + 30 + 17 = 408$ pages, or twenty-five and one-half sixteen-page forms, to provide stock for and to print from. We have less actual composition in thousand ems to pay for, to be sure; but as the type size in which we have set the book is one of the penalty sizes, we do not gain anything there, while our costs for all the other production items have increased quite considerably.

Again let us suppose that the book is to be set in ten-point linotype Roman No. 2. This is a much wider type body than the one we considered above. Thus, while the size of the type is the same as the one we first used, the body is so much wider that the composition as a result will be greatly increased. As before, we had 504,000 copy ems; but our coefficient is .93 instead of .79; therefore our composition will mount up to $504,000 \times .93 = 468,720$, or 470,000 ems. Thus we have an added seventy thousand ems of composition to pay for, plus all the other increased costs. The efficient estimator will readily understand from this how important familiarity with type sizes and widths is in estimating book and catalogue production; in fact, all composition where bulk is a factor. Unless this factor is carefully considered there is trouble in store for somebody. Therefore, be forewarned.

HOW TO ESTIMATE METAL REQUIRED.—The publisher of a weekly, semimonthly, or monthly publication, as well as the printer engaged in the production of technical or scientific books requiring many proofs or reprints, often is forced to have considerable quantities of type metal tied up from one month to another. This metal must be paid for by somebody, and the interest on such an investment must come out of somebody's pocket. To know with certainty how many pounds of linotype metal are required for a galley of composition of a certain number of ems or for a book page of a certain size is certainly a matter of interest to both printer and publisher. For their benefit, therefore, we will show how type metal can be correctly estimated; in fact, as correctly estimated as it can be weighed on an ordinary scale.

Linotype slugs, as they come from the machine in an average day's run in linotype offices where good slugs are required, weigh seven pounds for each 1,000 pica ems for all faces up to and including ten-point; eleven-point and twelve-point, six and seven-eighths pounds. This is for solid slugs, free from air holes and trimmed correctly to the fraction of a point. Eight-point set on a ten-point slug, or ten-point set on a twelve-point slug, weighs a trifle more than six and three-fourths pounds for each 1,000 pica ems.

A galley twenty-two inches long weighs one pound for each pica em in width for all measures up to and including thirteen pica ems; that is, a galley of linotype composition thirteen picas wide and twenty-two inches long weighs thirteen pounds; between thirteen and twenty ems in width, a trifle less than a pound a pica width, varying about one-eighth to one-fourth pound to the galley as the measure increases. A galley twenty pica ems wide weighs about nineteen and three-fourths pounds; a galley twenty-five pica ems wide about twenty-four and one-

half pounds, and a galley thirty pica ems wide about twenty-nine and three-eighths pounds. This, too, is for a solid slug as mentioned above.

For a slug two points thicker than the face, deduct three-eighths of a pound for measures of thirteen pica ems or less in width, one-half pound for measures fourteen, fifteen, and sixteen pica ems in width; three-fourths of a pound for measures from seventeen to twenty pica ems in width, and one pound for all measures above twenty pica ems in width.

This will come as close to the point as estimating an uncertain thing is possible, and will give satisfactory results. Furthermore, if you should in some way be the loser of a pound in a hundred, you can safely add a like amount as clear profit because of the labor and time saved.

THE END

The First Picture Post Cards

Recent mention of the great service rendered by the late Sir Adolph Tuck in popularizing the picture post card, now an important item among the products of the printing press, leads one to look back to the earliest beginnings of this class of printing.

It may safely be said, to start with, that the picture post card can not be dated prior to the time when cards of some kind were permitted to be sent through the mail—a development which occurred in 1870. We believe that after this date, more than twenty years passed before a picture post card was made on commercial lines. Perhaps the earliest such production was a post card printed in 1891 for sale at the Royal Naval Exhibition and bearing a picture of the Eddystone lighthouse. But question may be raised as to whether this was a post card in the full sense of the term.

Some interesting data on this subject are to be found in "The Photographic Picture Post Card," published by Dawbarn and Ward, Limited, London, in 1906, in the preface of which the following passage occurs:

Picture post cards were practically impossible in Britain until 1894, because no private post cards were permitted until that year. A few pictorial advertisements, in post card (or thereabout) size and shape, had been used before that date (e.g., by Cassell and Company, Limited), but these were really sent at book-post (printed matter) rate, and were not post cards, because they were not allowed to carry a communication of the nature of a letter without being surcharged. The first British picture post cards were produced in 1894 by Blum and Degen, London; Stewart and Company, Edinburgh; and the British Photographic Publishing Company, Leicester (manager, F. T. Corkett, now head of the reproduction department of Raphael Tuck and Sons, Limited). Raphael Tuck and Sons, Limited, began the picture post card business in 1899. The present size of post card, $3\frac{1}{2} \times 5\frac{1}{2}$ inches, was authorized in Britain in 1899.

Further data are available in a monthly journal, the *Picture Post Card*, No. 1 of Vol. I, dated July, 1906, in which appeared an article dealing with the firm of Raphael Tuck and Sons, and containing the following passage:

Having heard of Raphael Tuck's novel and valuable prize competition for the best collection of their picture post cards, and being desirous of knowing why this important firm has held back so long from the manufacture of illustrated post cards, I called (writes a representative) on the managing director (Adolph Tuck) who was good enough to supply me with the information desired. "Although," said Adolph Tuck, "we noted the subject of picture post cards on their first introduction in England some five years ago, we did not take up their publication until November 1 last, for this reason: the size of the post card then used in the United Kingdom did not allow our being able to place before the public pictorial designs of a sufficiently important character to be attractive, and thus insure for them a satisfactory reception on the part of the general public."

THE OPEN FORUM

This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

An Open Letter to Stephen H. Horgan

Dear Sir:

PHILADELPHIA.

Most of those who are well informed on the history of the halftone know that the fundamental inventions and discoveries which made it the outstanding process in modern illustration are properly credited to the genius of Frederic E. Ives.

So far as I am able to discover, you are the only writer of prominence who fails to give Mr. Ives his just dues. You have indeed from time to time mentioned some of his accomplishments as being important, but when you yourself claim to be the inventor of halftone you throw the whole picture into distorted perspective.

Let us look at the subject through a correcting prism. What you are pleased to call "facts from the record" will set the matter straight for all time and obliterate you from the scene.

Ives' invention of 1878 produced the first satisfactory results. His were also the first halftone plates of any kind made for use on typographic presses. In 1881 he was the world's first and only manufacturer of halftone plates. They were comparable in quality to the work of today. In that year he also made the first sets of three-color process plates and devised the plan of setting the screens at sixty-degree angles to avoid pattern. This you confirmed twenty years ago.

Ives named his plates "halftone" and thus added a word to our common vocabulary.

In 1885-86 he invented the sealed screen and, more important, worked out on a scientific basis the correct method for its use. That is to say, he reduced to a science the all-important distance between the ruled screen and the photographic film, this varying according to the focal length of the lens and the size lens aperture used. He also worked out the principle of changing the shape of dots by varying the formation of the aperture. This sealed screen and its correct application have been acclaimed by all writers on this subject to be the great underlying principle of the modern halftone and therefore of modern illustration. The credit for it is, I believe, universally attributed to Mr. Ives. You yourself have done him this honor many times, as recently as the past year in correspondence with me. Letters from Max Levy are to the same effect.

The subject of "the first dated halftone," while of comparative insignificance, is one in which you seem to have taken a special interest. Everybody should have a hobby, and perhaps this is yours. In that case you will be glad to learn an outstanding fact which has been passed over by you and other writers.

But first bear with me a moment while we try to agree as to what a halftone is. Your own definition seems to savor of a professional bias. It could hardly be accepted by any one else. Your definition requires the use of a ruled optical screen, thus throwing out the beautiful early work of Ives' first period, and all of his epoch-making plates in *Harper's* and other top-notch magazines between 1882 and 1885. Definitions in disinterested dictionaries and encyclopedias amount to this: *A halftone is a printed reproduction, usually of a photograph, in which the*

picture is rendered by a regular series of fine dots or lines, so graduated in size or thickness as to produce the general effect of the original copy, without the aid of the artist's hand. The result, obtained by an automatic process, is the thing. The inventor picks his own tools. Your definition would be comparable to saying that "a steam engine is not a steam engine unless it is fired by coal." You even go to the length of throwing Leggo and most of the early experimenters out of court because they had not discovered the correct distance between the screen and the film. However poor any or all pre-Ives halftones may have been, they are still entitled to be called halftones as long as they produce a fair result by the use of graduated lines or dots. Mere silhouettes would of course be excluded. I hope you can accept my amended definition, because all other students of this subject will agree with me that the illustrations I am about to refer to are halftones, and unquestionably the world's *first dated halftones*, as well as the world's *first newspaper halftones*. I agree with you that, although lithographed, they were halftones.

Go to the files, please, of the *New York Daily Graphic* (Public Library of New York or Mercantile Library in Philadelphia) and get out the volume for December, 1873. Turn to the issue of December 2, page 208, and take a good look! A big halftone of Steinway Hall, after a photograph by Pach. Cross-screen, too. What could those pressmen have been thinking of when they told you a few years later that it would be impossible to print a crossline illustration?

The editor announced the illustration with a blare of trumpets, and well he might. It was a new process, but it was a failure. The prints were inserted from time to time. Nine of them is all I can find. They ran on into 1874, the same year in which you took employment on that interesting daily paper. The editor called them "granular photographs." They appear to have been made by the Messrs. Leggo.

Except for your single print of "Shantytown" in 1880, among a large group of pictures showing the different styles of lithographic illustration used by the paper, there is nothing again appearing which looks in the least like a halftone until the late eighties, long after you had resigned.

Mr. Horgan, you have used your important position as writer and lecturer to establish historic claims for the "Shantytown" print. You can now prove for yourself the error of these claims. When you have done this I feel sure you will use the same industry in setting the matter aright for all time.

The thing which is of more vital interest is to see that Mr. Ives is given his proper credit as the constructive genius who made halftone making an exact science and a success.

At this time, when there is a large movement for a permanent memorial to Mr. Ives' scientific contributions to the world, your own cordial recognition of his achievements would be most fitting and graceful.

Anticipating the pleasure of your coöperation in this worthy and timely cause, I am, Yours very truly,

WILLIAM T. INNES.

Profitable Blotter Advertising

To the Editor:

JACKSONVILLE, FLORIDA.

We are enclosing samples of the first four blotters of a series which we are now issuing, and which has given us such unusual results that we thought you might be interested in passing the idea on. You will note that we are using the same tint plate throughout the series but in a different tint each time, and that we use a new building and new copy on each blotter, featuring one of the new Jacksonville buildings. This keeps our outside expense down to one small halftone for each issue after the first one. In order to explain fully the idea back of this series, we might say that Jacksonville has had an unusual and splendid growth in new and large buildings, and even though the Florida boom is over, this growth has seen no let-up. There are several buildings in progress of the same class that we have already shown, and new ones are being started from time to time. Our company also has

addressed to the tenants of these buildings. These will be used for a special mailing list to the buildings as well as distributed by hand into every office.

In the case of the hotel shown, these people requested a sufficient supply of the blotters to use in their hotel as well as in their rooms, and in the case of the Park Lane Apartments the owners wanted to buy a thousand or more of the blotters with our ad. on them and pay us whatever our price was. This, of course, we refused to do, but furnished, free of charge, as many as they wanted to use.

We have gone into some detail to explain the idea behind these blotters and the results we have had. The fact that we

have been able to put out an attractive blotter which was a good ad. for us just from this standpoint, and also that we were able to build up an unusual amount of good will with the particular parties whose buildings were featured, plus the third fact that we have in every case con-



*The Lynch Building
JACKSONVILLE, FLORIDA*

Keeping up with Jacksonville

A WELCOME ADDITION to the imposing skyline of busy Jacksonville, the ultra-modern, seventeen-story Lynch Building stands, a compliment from a farsighted business man to the Metropolis of Florida.

NEAR THE CENTER OF THE CITY, shrewdly located from a manufacturing standpoint, the new plant of the Jacksonville Printing Company stands a mile from the business men of Jacksonville which is not possible and necessary. It is a modern plant, producing high-grade printing for the firms who occupy such structures as the Lynch Building.

PHONE 5-7444
527-541 EAST CHURCH ST.



*The Jacksonville Printing Co.
527-541 EAST CHURCH ST.*



*The Park Lane
on the St. Johns*

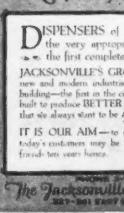
Keeping up with Jacksonville

DISPENSERS of TRUE SOUTHERN HOSPITALITY—
the very appropriate slogan of the splendid new Carling Hotel, the first completed unit of Jacksonville's new skyline.

JACKSONVILLE'S GROWTH in development must be matched by a growth in new and modern industrial buildings and our new plant and building—the first in the city to be especially designed and built to produce BETTER PRINTING—is our indication that we always want to be *keeping up with Jacksonville*.

IT IS OUR AIM—to so serve and satisfy that today customers may be still better customers and friends ten years hence.

PHONE 5-7444
527-541 EAST CHURCH ST.



*The Jacksonville Printing Co.
527-541 EAST CHURCH ST.*



*The Park Lane
on the St. Johns*

Keeping up with Jacksonville

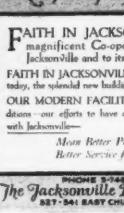
FAITH IN JACKSONVILLE—has given our City her first magnificent Co-operative Apartment Building; a credit to Jacksonville and to its builders.

FAITH IN JACKSONVILLE is responsible for the fact that we own and occupy today, the splendid new building which is our home.

OUR MODERN FACILITIES—the ideal working conditions—our efforts to have our plant always keeping up with Jacksonville—

*Main Better Printing and
Better Service for You.*

PHONE 5-7444
527-541 EAST CHURCH ST.



*The Jacksonville Printing Co.
527-541 EAST CHURCH ST.*

Four Blotters That Produced Profitable Results

within the last year erected our own new building, especially designed for printing needs, and it occurred to us that if we could tie up our progress with the progress of Jacksonville in an attractive way it would be a good piece of advertising. We have found that the idea has paid in many ways. First, in each case, we have received nice orders for other printing from the owners of the buildings featured.

In one case, that of the Lynch Building, we explained our idea and requested a photograph of the building three months before we actually featured their building. We opened an account with them and printed three or four hundred dollars worth of printing before we had even printed the blotter, and they are today sending out with every one of their letters one of these blotters showing their building and advertising our company.

Another instance is that of the Barnett National Bank, the oldest bank in Florida, which has just completed the largest bank building in Jacksonville. Since sending out this blotter to our mailing list and sending a few to each officer of the bank, we have received personal letters from two of the vice-presidents and a personal call from the president of the bank, complimenting us and thanking us for the publicity. Each of these officers also requested that we send him a bunch of blotters for his own use. In addition to this they have given us access to their new building and are giving us as much advance information about tenants as possible. We are now preparing, in the case of the two office buildings, to print a special blotter

connected up our own new building and facilities in an indirect way with the other new buildings which we were featuring, caused us to feel that you might be interested in passing this idea along if you have occasion to do so.

There are hundreds of other growing cities in the United States where this idea may be used to the same advantage. It is for the printers of these cities to use. You're welcome.

F. M. WOMACK.

Boy Scouts Are Pleased

To the Editor:

NEW YORK CITY.

May I write to express my sincere thanks for the article entitled "Boy Scouts and the Printing Press," by M. L. Gross, which appears in your February number? Many boy scouts have a deep interest in printing, as is evidenced by the fact that not a few get out amateur scout publications. Others are interested in newspaper printing activities. I have in mind, among the latter, a group of boys who are studying newspaper work in all its angles at first hand in the San Francisco *Bulletin* office, where they assist weekly in preparing a full page of scout news.

I hope at some future time we may have additional material to offer to you in which you may be interested. I trust that some time later I may suggest to you something that will prove of interest to your readers in connection with the work of the Boy Scouts of America.

FRANK N. ROBINSON,
Director of Publicity, Boy Scouts of America.

Newspaper Typography of the Future

To the Editor:

AKRON, OHIO.

Newspaper typography (ad. composition) is now undergoing a radical change in the larger cities that will eventually reach even to the smallest weekly. Newspaper space is placed mainly with the idea of "attracting" possible purchasers. Yet if all typography in newspapers is only mediocre, there is little or no attraction. The sameness is costly to the advertiser whose ad. fails to "attract" attention.

Advertising typography of the future will be in much more legible faces. Today a hodge-podge of black lines centered in an advertisement is supposed to "attract attention." But does it? Can you remember three ads. that were in the paper last night, outside of possibly a page ad.? In other words, a page ad. is almost a necessity to "attract" attention, unless you have your ad. designed by a typographer. An architect designs a home and a carpenter builds it. A typographer should design your ad. A compositor can then set it.

As opposed to the all-black ads. of today, the ads. of the future will be practically all set in light-face type. Then, you ask, will not the sameness of the thing still be detrimental to the advertiser, and will he not be in the same rut as he is today regarding a distinctive advertisement? My answer is No. Let me illustrate: In days gone by when girls wore cotton stockings, silk stockings were mighty attractive scenery to look at. Now that girls are all wearing silk stockings, they are no less attractive.

Newspaper advertisements of the future will permit no black-face Gothics, no black-face Cheltenhams, no Cooper. No face larger than seventy-two-point will be permitted in an ad., and only one line of that. Present advertising faces will be discarded and in their place will come first Caslon, both light and bold; Garamond, Kennerley, and Cloister.

White space will be predominant; page ads. will not have a border. A border can be used to square off a page, distinguish it from its neighbor in the next column, or used to hold the contents within due bounds. Neither of these is necessary in a page advertisement. A page border is at least twelve points wide with two picas white space inside the border. Thus it takes a half inch on each side of the page ad. for the border, which is absolutely unnecessary. When a half-inch space on both sides is used for border, it makes one inch lost to the ad. the full length of the column or, in the case of a twenty-two-inch column, eleven inches are sacrificed to an unnecessary border. In our city the largest store uses approximately 600 pages a year in both papers, at a rate of one dollar an inch. The loss to this store is \$13,200 a year to maintain a border around its page ad. The white space on the page would be more effective than the border in type.

There will be a big field for compositors who will study typography to become layout men on the larger papers. In other words, they will be the architects of the newspapers, as larger newspapers will be compelled to employ layout men. They will not, however, do it until advertising sentiment forces them to do it. But to show the opportunity there is waiting for the compositor who will study typography and design ads. that are different, an owner of one of our largest trade plants told me he would gladly pay one hundred dollars a week to a good layout man. How many compositors, how many, I ask you, are making a hundred smackers a week?

But will enough compositors seriously take to the study of typography and become proficient enough to become layout men? I doubt it. Consequently I predict advertising sentiment soon will demand attractive ads. which the newspapers will be unable to supply. Some stores today are having their ads. set "attractively" in trade composition plants, paying real money for something which the newspapers rightly should furnish (but do not) at the prevailing rate.

With advertising cost increasing and the fight for attention being highly competitive, the larger stores will more and more turn to this method of distinction. However, sooner or later the newspapers will, I believe, be forced to give a discount to such "tailor made" ads. where mats or electros are furnished by the customer.

However, I believe the final solution of attractive newspaper typography will be reached in one plant in each city maintained jointly by all newspapers to produce high-grade and attractive "typography," from which mats will be distributed to all newspapers. News will be set in each plant as it is done today, but even there a more readable face will be used than is generally in use now.

Of course, there is always the bugaboo of union rules, but I believe even the union boys are coming to realize that reproduction of matter never to be used is an economic waste and must soon go by the boards. In fact, Pittsburgh has had a contract for years that calls for no reproduction of "bogey" matter. I have represented the local union in scale negotiations for a period of ten years and have always suggested striking the best bargain to be made, looking toward the elimination of the reproduction of dead matter.

I believe this is a conservative view of the future of newspaper typography, and the compositor or apprentice of today who wants to draw the largest pay check in the composing room must study and learn not composition but "typography."

F. W. DANNER.

Appreciation and Criticism

To the Editor:

MARION, INDIANA.

Some place, some time, in one of those columns where you can ask anything from "what to feed Johnny" to "what time the cows should come home" I read that it is not necessary to reply to an open invitation offered informally but that it is a courteous thing to do.

Being in a specially courteous mood today, I am taking advantage of your invitation in the February INLAND PRINTER to write a few words on a post card, either in appreciation or criticism. Since a post card never has been made large enough to contain the enthusiastic opinion of a woman, you must have overlooked the fact that some of your readers might be women.

I am not a printer but have operated a letter shop, and once spent several hours in a shop at Indianapolis fascinated by a monotype making type for my multigraph.

At my first glance through THE INLAND PRINTER I noticed the two colored illustrations, the picture of Jerome B. Gray, with his clear cut features and fearless eyes, and the article "How to Do It," by Roger Wood, my friend of many years. In fact, his articles were the magnet which drew me to your publication. His picture with the "trick mustache" and his suggestion to salesmen bring to mind the story of "folks who live in glass houses," but just as all blondes are not fickle (this statement I affirm), neither does a mustache signify inefficiency in all cases.

The article of the impatient printer by Mr. Tuttle parallels my own experience. In 1918 I gave up a salary to do public stenographic work, and my first week I made \$1.85. While not a very patient sort of person as a rule, I like to be the winner and stayed with the work, discouraging as it was for several weeks; but at the end of the year my net receipts were fifty per cent more than I had ever drawn as a salary. My second year I purchased a multigraph and had weak knees for a month after I had signed the notes. With the announcement in the paper that I had branched out a bit, two or three girls went into public stenographic service, but by the time in the spring when I had become so very affluent and purchased a "Ford" these girls were all back on salaries again. Six others decided that I was making too much easy money and one of them even

bought letter shop equipment. They, however, were short on patience and did not last. I sold my business and am at present taking a much needed rest, but hope to again return to "selective advertising." (I borrowed this little phrase from Roger's own house-organ.)

Letter shops throughout the country are taking on more dignity since they are becoming organized, and especially those affiliated with national advertising associations. I know the managers of these shops could greatly increase their profits if they could be introduced to THE INLAND PRINTER and become subscribers.

I have my first issue of THE INLAND PRINTER red-marked quite profusely. Should I discuss each of these features which are mutually interesting to the printer and the "selective advertising" convert, and should you take time to read such discussion, I fear I would have to do without the March issue, which I shall await with a bit of impatience.

L. V. PERDUE (MISS).



The Lack of Interest in Trade Journals

To the Editor:

NEWARK.

There are many things connected with the printing industry that are not easy to understand, and one that is very noticeable is the lukewarm attitude displayed by printers—particularly employees—toward trade journals. Notwithstanding their general excellence and usefulness in imparting technical information, there is undoubtedly a comparative lack of interest evinced in them by the craft at large, and especially by those who work in composing rooms and pressrooms. All who have the best interests of the industry at heart will agree that this is a very short-sighted policy and one much to be regretted. Those who read the trade journals can not help but become better printers.

We have not the figures at hand, but we feel confident that the publishers will bear us out when we make the assertion that the circulation of THE INLAND PRINTER, for instance, is not nearly as large as it should be, or to which it is entitled.

When we take into consideration how indispensable this publication is to the printer—its attractive get-up, and its reasonable price—it is rather difficult to account for the indifference displayed toward it by such a large percentage of printing trades craftsmen.

At no previous time has it been so necessary as now for the printer to familiarize himself with modern time and labor saving devices and the trend in typographic fashions. The trade publications are indispensable because they keep the printer informed concerning the things he must know if he would keep his work up to date and carry on his business successfully. This is really their *raison d'être* and we must admit that they do their work remarkably well. They not only keep their readers in touch with the latest trade developments and typographic styles and supply invaluable trade hints and wrinkles, but materially help to keep alive the spirit of craftsmanship and inspire the production of a better and finer grade of work. In a large measure they set the standard by which good printing is measured.

In endeavoring to find the reason for this lack of interest on the part of employees, we are confronted with a number of contributory causes; perhaps the outstanding one is the difficulty in obtaining copies. We know that it is easy enough to send in a subscription to the publishing office, but the average worker will not take that trouble. He often makes up his mind to do so, but that's as far as he gets. He will tell you that he would rather buy a copy each month from his news-agent, the same as he does other magazines in which he is interested. This may be done in some of the larger cities, but not in the smaller places unless an order is placed in advance.

One has only to glance through the current issue of THE INLAND PRINTER to realize that no live printer—boss or employee—can afford to be without it. As its cost is but negligible—about one cent a day—this can not be the obstacle that keeps it out of a good many print shops, or out of the homes of craftsmen, where it should have a place in order to be studied at leisure.

We find THE INLAND PRINTER and other trade journals in many front offices, but in the composing room and pressroom they are not so frequently seen as they should be. Of course, there are many ambitious and progressive craftsmen who do subscribe to them and study their contents from cover to cover, and there are others who see copies in the public libraries, but a large percentage of those who should read them do not do so. The unfortunate part about it is that they are generally missing in offices which need them the most. The quality of the work tells the story.

The logical solution would be for the publishers to make arrangements for some one in every office to solicit and receive subscriptions. We believe this was a more or less common practice years ago, but for some reason or other it does not seem to have been kept up.

An alternative plan would be the formation of magazine clubs. In offices where there are ten or more employees a small monthly contribution would cover the cost of subscribing to several publications which would be available to all members of the club, and back numbers could be kept on file for reference. Every office should have its reference library, and it should include bound volumes of the principal trade journals.

It is now compulsory for all apprentices in union offices to take the I. T. U. course in printing, and it should be arranged that every apprentice supplement this with a subscription to THE INLAND PRINTER, because, without any disparagement to its contemporaries, it is the trade journal that devotes the most space to trade education and general craftsmanship.

It is our opinion that another cause of this lack of interest among employees is the discontinuance of typographic contests. Our experience is that these contests stimulated friendly rivalry and led many employees to send in subscriptions who otherwise would not have done so. These contests were a most valuable feature and proved an inspiration to typographers to put forth their best efforts. We would like to see them revived this year. To insure the largest entries and the best results, they should be conducted during the slack season, i. e., the summer months.

Be all this as it may, there is one thing that can be done if nothing else is accomplished, and that is for each subscriber to induce his coworkers to take a greater interest in the trade journals and subscribe to them. We must not lose sight of the fact that the size of the subscription list largely governs the makeup of all publications. The better the support accorded, the better publication the publishers will be able to produce.

ARTHUR H. FARROW.



He Shares His Knowledge

To the Editor:

BERRIEN SPRINGS, MICHIGAN.

It has been our privilege to receive your publication for the last six or seven years, and prior to this time we have always had access to a copy of your wonderful magazine. We have noticed that within its pages there are various suggestions that would be helpful to other printers. We have a small item or two that we would like to pass on. Probably it is a chestnut to you people by this time, but if not, you may use it if you see fit. Here it is:

In rearranging some equipment in our plant we found that a stone we had been using for the job presses was too large for the space we had allotted for it, and it would be too bulky

the way it was, so we decided to cut it down. Not knowing exactly how to do this without destroying the part that was cut off, we finally fell upon an idea that seemed to be satisfactory. We used an old rip saw that had been pretty well rust covered. We could not hurt the saw because it was already damaged; but to our amazement we found that it cut the stone very well. When we got through we had a stone big enough to satisfy our needs for the job presses, and the part we took off, which was about one and one-half feet wide and two and one-half feet long, we have been able to make use of as a good mixing stone for ink. The cut was smooth and sharp.

Perhaps this suggestion might be of help to some one who has a similar situation.

Suggestion Number 2: Occasionally we are called upon to print on ribbon. Prior to our experiment we had been using a boy to hold the spool of ribbon below the job press, and we would keep pulling the ribbon through the tympan as we

printed. By making a couple of brackets to fit on the framework of the Gordon or Colt's press to hold a pencil that had been punched through the pasteboard spool on which the ribbon was wound, we found this pencil served as an axle, and that one man could operate the printing of ribbon without cutting it apart. If the printed ribbon was to be in six-inch strips we would mark six inches on our tympan, and pull it this distance every time, and the ribbon would not have to be cut apart before printing.

We also found this was a much quicker way than cutting the ribbon apart in feeding it, and much more economical than to have a man hold the ribbon and let it be pulled through as desired.

We hope that these suggestions will be a help to some one else in this printing work, for we believe in the motto of the printing house craftsmen, "Share Your Knowledge."

J. B. KRAUSS.



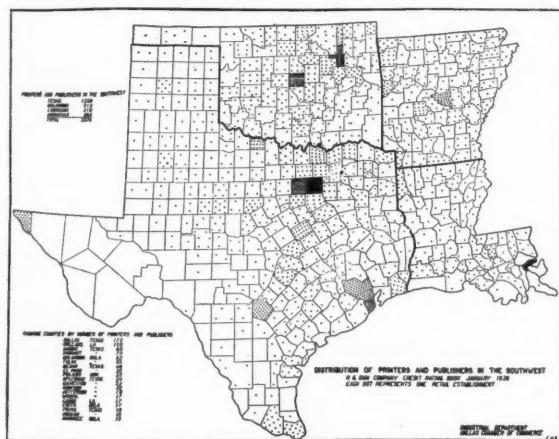
The Printing Trade in the Southwest

By E. H. BROWN
Statistician-Analyst

ACCORDING to a new industrial and market survey just published by the chamber of commerce at Dallas, of which the accompanying map is one of a series of fifty, there are 2,374 printers and publishers in the Southwest — Texas, Oklahoma, Arkansas, and Louisiana — of which more than fifty per cent are located in the state of Texas alone. The figures, which were compiled from R. G. Dun & Co.'s credit reference book of January, 1926, show the following totals:

Texas	1,239
Oklahoma	513
Arkansas	303
Louisiana	319
Southwest	2,374

Dallas and New Orleans lead the list of cities and counties of the Southwest in the number of printers and publishers,



Copyright, 1927, by R. G. Dun & Co.

Dallas with 172 and New Orleans with 158, although New Orleans has nearly fifty per cent more people than Dallas.

The accompanying map shows graphically just where the printers of the Southwest are located. To those who manufac-

ture or sell paper, presses, inks, or other printing supplies this map should be useful in districting salesmen's territories, determining advertising appropriations, selecting advertising media, establishing branches or distributing points, and in planning a definite basis for the equalization of transportation charges.

Further valuable data is brought out by the following table:

STATE	AREA PER CENT OF THE SOUTHWEST	POPULATION PER CENT OF THE SOUTHWEST	PRINTERS AND PUBLISHERS	
			PER CENT OF THE SOUTHWEST	POPULATION TO EACH ESTABLISHMENT
Texas.....	60.7	46.2	52.2	4,207.4
Oklahoma...	16.0	20.3	21.6	4,471.7
Arkansas...	12.2	16.7	12.8	6,204.6
Louisiana ..	11.1	16.8	13.4	5,956.1

Those who are accustomed to gage supply and demand by the relation of retailers to population will find the last two columns informative. The table shows that while Texas has 60.7 per cent of the area of the Southwest it has but 46.2 of the population, while at the same time it has 52.2 per cent of the printing establishments. It ranks lower than the other three states in number of persons to each printer, indicative of a greater total demand and a greater demand for each printer. This naturally carries with it larger purchases by the printers themselves from their manufacturers and wholesalers.

The great concentration of the printing industry in northeast Texas is well displayed by the map. This may be better understood when it is remarked that there are more printing establishments in Dallas county than in the entire state of Louisiana, excepting New Orleans. The total of Dallas and Tarrant counties is nearly that of the entire state of Arkansas.

How to Acquire Happiness

Let honesty be as the breath of thy soul; then shalt thou reach the point of happiness, and independence shall be thy shield and buckler, thy helmet and crown; then shall thy soul walk upright nor stoop to the silken wretch because he hath riches, nor pocket an abuse because the hand which offers it wears a ring set with diamonds.— Benjamin Franklin.

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Lockup of Pot Mouthpiece Gives Trouble

Operator submits paper test made as described in a letter. "I am working on a machine which is only a little over a year old and am having quite a bit of trouble with back-squirting on left end of the mouthpiece. Squirts occur generally after changing from long measure, say twenty-two ems, back to thirteen ems, using two separate molds, one solid, other recess, recess being the one used to set thirteen ems and is the one which gives the trouble. However, I changed the solid mold at one time to thirteen ems in trying to stop the back-squirts, but it did not help. I took the recess mold out and polished and cleaned it with mold polish and a soft cloth; replaced the mold, seeing that it was screwed in tightly and that there was no dirt or metal behind it. That did not stop the squirts. I have a gasoline burner, but the temperature of metal or mouthpiece is not the cause, as it squirts when metal or slugs are cold, hot, or just right. When I say hot, I do not mean that the slugs are sticking in the mold, but rather a little porous on the bottom. Pot leg screws are all tight and have never been changed since I have been on the machine. There was a little trouble of this kind when I took the machine six months ago, but it is getting worse. Enclosed you will find two tests I made on paper by inking the mouthpiece and placing paper in front of it, then letting the machine turn over by motor or natural. What causes spacebands to start up in the line and not drop down to proper place?"

Answer.—From the inked tests you sent we judge that the lockup is approximately correct. However, too much ink was used in the tests. For your own benefit in determining the actual state of the lockup you can make a lockup test, but before doing so see how the pot lever relates to the adjacent cams. Remove the pin from the plunger rod, start cams, and stop just at casting position; take a light and examine the rear of the pot lever to see that it is free from contact with cams 7, 8, and 9. If the lever binds on one of these cams, you can correct it by shifting the pot lever sidewise, using the three washers found on the lever shaft for dividing the space. Then make a test in the following manner: Remove the mold from the disk and take off the mold cap and the two liners. Replace mold body and fasten it with one screw on each end; ink the back of the mold lightly, having the mouthpiece clean, and allow the cams to make one revolution. Examine the impression made on the mouthpiece. This manner of testing will determine very accurately the lockup between pot mouthpiece and mold. If the ink does not show an even impression on the mouthpiece and is weak on the left end, you may adjust the left pot leg forward. Then loosen the bottom set screw, loosen back set screw, and when the lock nut is loose on the front set screw, turn it in a trifle. Test again and verify, and when

the lockup is uniformly even, turn in on the bottom screw and tighten all lock nuts. Place mold cap and liners in position and test again. The reason that this first test is made without the mold cap is to determine if the cap and body are in alignment, for if the cap guides are bent, the cap and the mouth-

piece may not have proper contact, especially if one or both guides are sprung back. If the final test shows that the cap has a good contact with the mouthpiece, and the body just below it has a weak contact, you will have to correct this condition by having the left guide of the mold straightened. If you have a straight-edge, this condition of the mold guide can be determined without a test. Ordinarily, a machinist-operator does not have such a tool. If your test proves that the cap and body have good contact (when using the proper amount of ink in the test) in locking up and yet the squirts occur because the metal adheres to the mouthpiece, examine the liner to see that it does not protrude beyond the face of the mold when casting short slugs. We are assuming that your mouthpiece temperature is correct,

for if the mouthpiece is not kept at the proper heat you will probably have squirts on short measures. If a spaceband remains up when the first elevator rises from the vise and does not drop until it is pushed down by the intermediate bar, you should observe if this condition is true of all spacebands. If it is, it may be due to the back jaw of the first elevator being deflected toward the front jaw. Stop the cams when the elevator has risen about six inches, press back on the back jaw by hand to see if the relaxing of the pressure permits the spaceband wedge to drop as it should. If it does, you may spring the jaw back by hand pressure sufficiently to permit a matrix to slide freely in and out of the jaws. See that the spacebands are clean and free from incrustation of graphite.

Heads for Eight-Machine Plant

An operator writes to inquire for a method of handling the heads for an eight-machine plant.

Answer.—An inquiry among operators in plants of similar size has elicited the following plan: A good method is to have the copy cutter mark the heads and the manuscripts in takes corresponding to the head-letter and number. For example, P 1 head after it is set will be placed on the galley marked P 1. Each of the other takes that are handed out to the various operators will be returned to bank and placed as numbered on the galley. The bank man will have a record of every article and will know when all takes are in. He will also know when the marked galley is filled as indicated. This method is one of the best we know of, being very easy for subs. to understand. The key letter may be changed to suit circumstances. For example, F. may stand for "Foreign" or "Financial" articles.



E. M. Keating

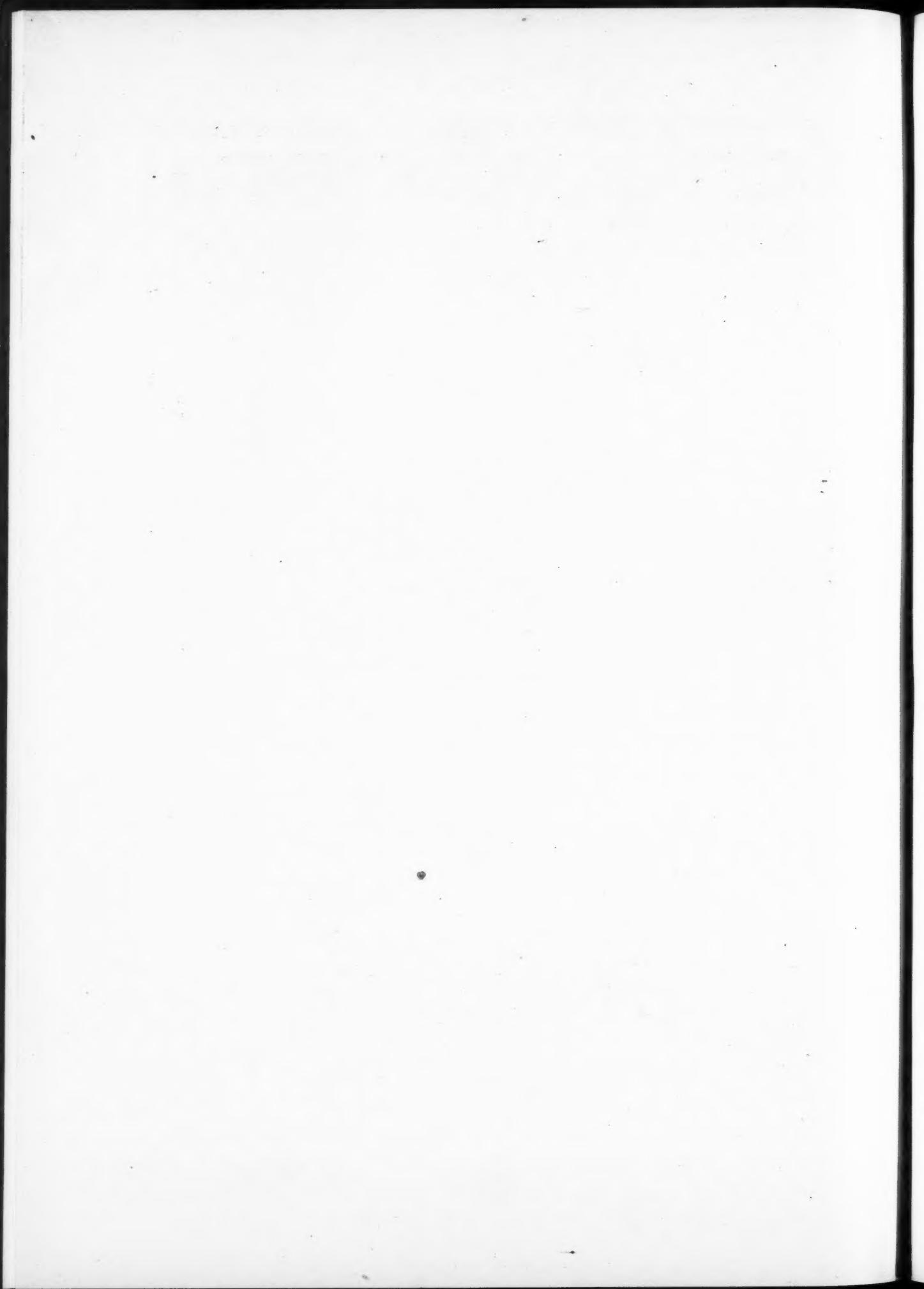


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ELECTRIC
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DIRECTOPLATE CORPORATION, Chicago, Ill.



The Inland Offset Lithographer

By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

Photolithography and Offset Lithography

Part XXVI.—By FRANK O. SULLIVAN

Such wide publicity has been given to the Pantone process in the trade press, both in this country and abroad, and there seems to be such vital interest displayed over Ronald Trist's invention, both in the lithographing and printing industries, that it will not be amiss to look on all sides of this new process just demonstrated in England.

Under the heading, "Critical Notes on the Pantone Process," Paul Szulman, of Berlin, sent to the German trade press a detailed report on the Pantone process which, after having been a sensation in England, has also aroused the deepest interest in the German press. In the report published in the *Deutscher Drucker*, Szulman establishes the fact that Pantone is in its principle not a new invention, but the already well known application of mercury for the printing process.

Among the material produced by Szulman appears the interesting information that a Swiss business man in 1920 offered to the Berlin firm of W. Buenstein a printing process called "Res," which was described as a reagent process. Investigation brought out the fact that this method was already known and identical with the so-called "Mercurography," mentioned at various times in previous trade press articles. It also appeared, as a result of a number of practical tests made by certain firms, that on account of the injurious effects of the chemicals used, consideration for the health of the operators prohibited the practical application of this method.

From the detailed description of the "Res" process by Szulman the following statements are brought out:

The printing surface is a copper plate galvanized in a steel bath, the so-called "Klein Solution," ferrous sulfate and sulfate of magnesium. The transfer of the picture is made by means of albumin-bichromate. The picture has to be burned in with great care by means of asphaltum or resin. Etching is done in diluted nitric acid, whereby the steel coating is removed from the parts not printing, and these are then coated with mercury. However, before this is done, the plate has to be covered with a saturated solution of ammonium nitrate and mercuric chlorid. The mercury is caused to precipitate by means of vaporized mercury. According to the formula, the vaporized mercury must be amalgamated with bismuth in proportion of 10:1. This combination with bismuth has the purpose to hold the mercury on the plate when printing.

As a protection against the poisonous mercury fumes, the operator is forced to wear a gas mask. After having been treated in the manner described, the plate is ready for the press and does not require any further manipulation. Provision is also made for mixing with the ink an amalgamation of mercury, and, in fact, the ink

manufacturer has to prepare a special ink for this particular printing process. The process applies to letterpress as well as to offset.

So much for the disclosures regarding the "Res" process. Continuing his statements, Szulman then draws attention to the fact that as early as 1888 the well known Professor Husnik had already worked out the same process, and in the third edition of his book, "Die Heliographie," 1905, on pages 118 to 131, had described in detail all similar printing processes applying mercury, including a number of processes which Professor Husnik had tried out himself.

According to these statements, the "Res" process, in its application of the formulae and, especially, of the "Quicke," a sort of preliminary etching, is nothing but an exact and faithful repetition of the much earlier Husnik method. In fact, Husnik had developed his process to the extent that during the very first practical tests he had been able to produce ten to fifteen impressions before the plate required an after-treatment with mercury. He was the first to use an amalgamated ink and to roll up the plate with metallic mercury. On the strength of the results of his later and successful operation he could make the statement that "the number of impressions to be had from a plate treated in this way is considerable, for the eating away of the iron-covered lines sets in only after a continuous run of two days," but he also adds to this, "the plates have, however, the disadvantage that they can not be kept for any length of time because of the mercury attacking the metal and, while eating into it, it renders it extremely brittle, for which reason it becomes necessary to finish the job on hand in one continuous run, or to rub up with mercury only when everything is ready to go to printing. Szulman quotes the concluding paragraphs of Husnik's description as follows:

It is possible to vary a little from the foregoing method by using a steel plate which has been covered with a copper deposit and, on top of same, with iron. As the mercury could not eat into a plate of this kind, its use would be practically unlimited. Unfortunately, however, such plates can not be used together with type, as the latter would be attacked by the amalgamated ink, unless type could be made out of such material as glue, wood fiber, etc., in which event this new mechanical printing method would have a future.

Szulman's remarks on Pantone and the information with regard to Professor Husnik's work are as interesting as valuable, for they clearly indicate how far Husnik had already progressed in this direction.



Frank O. Sullivan

The question now is whether Pantone is merely an outcrop and development of "Mercurography" and Husnik's methods. Husnik himself admits that there have remained two unsolved problems which, at the time, prevented a successful practical application. The plates did not possess sufficient resisting quality. Husnik, in keeping with technical conditions at that time, writes of iron deposits, a primitive form of steel plating. From his own experiments he draws the deduction that these plates can not be put on the press together with type.

Ronald Trist seems to have overcome these difficulties. While at first he used nickel deposits, he applies now, according to English reports, chrome metal deposits of extraordinary hardness, which not only resist corrosion but which also can stand considerably more pressure, a rather important feature, considering that a pressure-resisting flat surface allows the use of rougher stock and of finer screen. It may be remarked here that our high-speed presses, generally speaking, are not built so as to withstand a necessarily far greater pressure than that brought to bear in printing halftone engravings. A specimen inserted with *Penrose's Annual* shows a seventy-line screen printed on rough paper. The type matter was printed simultaneously. The German patent No. 426,578 refers also to improvements in mercury printing processes and claims a longer life for the plates.

It is not our intention to boost the Pantone process. We are interested at this time merely in the question as to whether we have before us in Pantone a new invention or not. Both Mr. Gamble and Mr. Fishenden, and now lately also the *Modern Lithographer and Offset Printer* in the December issue, confirm that it has no claim to being presented as an original and new invention and that the application of mercury has been known before. Whether the new method will stand the test of practical use or not we shall soon see. Certain it is that the economical side of the matter will also form a part in the final verdict.

Having touched upon the topic of "Mercurography," we may in this connection make mention of some of the older methods of this description. The first experiments in the said direction reach back into the beginnings of photography, for the resistance of mercury to greasy ink has been known from an early date. Likewise, soon after the advent of daguerreotype attempts were made to convert the plates into printing plates. In his "Handbuch der Photographie" (Manual of Photography), Eder quotes quite a number of experiments of this kind. They go back to 1840 and were first made by Berres and Donné. In various places a rather detailed description is given of Garnier's method, which is also mentioned by Husnik, which under the name of "Atmography" gained quite some attention and formed the basis of all later mercury methods.



Valuable Booklets Issued by the Foundation



THE lithographers who are not already subscribers to the Lithographic Technical Foundation are missing some very valuable information. This is forcibly illustrated in Bulletins Nos. 2 and 3, just issued by the Foundation. "The Effects of Electrolytic Action on Lithographic Printing Plates" is the title to Bulletin No. 2. It is copyrighted, and therefore it is not possible to give the full text here, and the most we can do is to give our readers such extracts as will enable them to obtain some idea of the important research work that is being carried on in the research department of the University of Cincinnati in the interests of the Foundation. The foreword in Bulletin No. 2 says:

This report is the result of a large amount of theoretical study and laboratory investigation, followed by practical tests. All of the data and details of procedure of the investigations are not given in this report, since including them would have made it unnecessarily cumbersome. A brief but comprehensive statement is therefore made of the procedure, and whenever possible only the averages of the data obtained are shown.

For those who do not care to follow the details of the theory and procedure, a comprehensive summary is included at the end of the report which makes clear just what has been accomplished by this work.

Because of difficulties encountered in making practical trials, the results obtained from them are to be regarded as indications only, which are not entirely conclusive even though they seem to correspond with the laboratory results and to agree with the theory. Arrangements are being made to repeat these trials under more nearly perfect conditions and a supplementary report will be issued when this is accomplished.

Many lithographers have wondered just why the fine lines and dots on their plates break down so quickly. This Bulletin No. 2 will give them a clear idea of what is happening on their presses and the remedy.

Bulletin No. 3, or Unit 3, is entitled "Basic Texts for Apprentices in Lithography." This unit deals with offset inks. It is unquestionably a pamphlet of extreme value in any litho-

graphing plant and should interest every employee as well as the "boss" himself. To quote from the foreword:

The purposes of the Lithographic Technical Foundation include the investigation, research, and discovering of subjects, principles, laws, and processes of a scientific or technical character which relate to lithographic processes, and the application of such knowledge to the improvement of those interested in the lithographic trade. The preparation of teaching material for the training and education of lithographic workmen is included in these purposes.

For many years the lithographic industry, in common with every other industry in our country, has depended solely upon the system of apprenticeship as a method of training workers. Practically every man in the industry today has acquired his knowledge by the "pick-up" methods which characterize the old system. Under the economic and industrial conditions prevailing a century ago, these methods gave fairly satisfactory results, but under modern conditions if the apprentice is to master a trade in a reasonable length of time and with a reasonable degree of satisfaction to himself, to his foreman, and to his employer, it is necessary for him to have systematic instruction related to his trade. To make this possible the Lithographic Technical Foundation has undertaken the preparation of a series of texts covering the various trades in the industry.

It is hardly necessary to state that the texts now being issued by the Foundation are the creations of the best minds in the industry. They must be seen, read, and digested to appreciate their value. In a recent communication, L. S. Hawkins, managing director of the Foundation, says:

Although these texts are primarily designed for pressroom apprentices, they contain information of interest to every one who is directly or indirectly connected with the lithographic industry.

To those who employ offset pressmen and apprentices these texts afford an opportunity for training "on the job." A superintendent or pressroom foreman who desires to have his boys improve and develop will find excellent aid in these books. The unit on blankets will come next and that in turn will be followed by press operations.

One copy of each unit will be sent to each subscriber. Additional sets may be purchased, but the units will not be sold separately. Those who wish to secure additional copies of the ink unit may do so by subscribing for the set of seven units. The price of the other six units, totaling approximately three hundred pages, is \$10.

Offset Printing Without Water

By ELLIS BASSIST



OR several years now we have heard about the dry process of lithography, but so far nothing definite has been known about it. In the last few months the rumors have been increasing, and now comes the report about the Pantone process. The method as described is: The Pantone plate is made in the following way: A layer of chromium is deposited by electrolysis on a piece of metal which can be either iron, steel, or copper. The carrying metal for the chromium can be any thickness, according to requirements, viz., sixteen or eighteen gage for halftone blocks, or for litho work any gage necessary on the machine.

The plate must be thoroughly scrubbed with fine emery and water to remove any oxidation from the chromium plate; this is highly necessary. After cleaning, keep the plate wet and coat immediately with a strong fish glue resist, in the same manner as that used for halftone blocks. After printing and developing the plate is burned in. It is then carefully spotted, painted out, and any blemishes removed before etching. The plate is then ready for etching or roughening. It is put into a bath of hydrochloric acid and glucose at a temperature of seventy-five degrees and allowed to remain in this bath until the whole of the chromium has been removed from the part of the plate unprotected by the photographic image. This takes approximately six to eight minutes, according to the temperature of the room in which it is being worked. After the whole of the chromium has been eaten away, the plate is thoroughly washed. A point here worth remembering is that if an iron or steel base is used for the chromium deposit, it is advisable to put on a thin coating of copper. This is for two reasons: First, to make it easier to deposit the chromium; second, to prevent the action of the hydrochloric acid going farther than the thickness of the chromium deposit. Therefore, when etching the plate the time taken is immaterial, as the acid used does not have any action upon the copper coating, which is immediately under the chromium deposit.

The plate is then removed from the acid bath, thoroughly washed and rubbed with clean cotton wool to remove any traces of the glucose which may have adhered to the plate.

Electric wires are then attached to the plate and a thin deposit of silver is put on the whole area of the etched part of the plate. This deposit is of an extremely thin nature, working at a minimum amperage and minimum voltage. The depositing takes approximately three to seven minutes, according to the temperature of the room, after which the plate is taken from the bath and thoroughly washed and dried. In this condition the mercury is first applied.

The mercury is applied in the form of what is known as "gray powder," viz.: a small amount of mercury mixed with precipitated chalk. This is applied to the plate with a wet sponge or wet piece of rag, the chalk removing any grease that may have been formed on the plate (if left exposed to air for any length of time). The mercury from the gray powder immediately attaches itself to the silver deposit placed on the plate; the excess chalk is wiped off with a rag, and the plate is ready for the press.

This plate can be printed with type set on the linotype, monotype, or with foundry type, electros, stereos, or with any other kind of block.

As the Pantone plate demands mercury, a small amount of this metal is mixed with the inks (this mixes very readily) and as the rollers pass across the plate, the plate takes a little

mercury from the ink and is recharged at each revolution of the machine.

The small amount of mercury used has no injurious effect whatever on the type. It is advisable, however, to remove the ink containing mercury from the type if the machine has to be left standing for any length of time. The machine should be washed up each night, as is usual in halftone printing.

The plate in this condition will print on any material so long as the machine will bring the surface of the paper in contact with the plate. Rough, featherweight or antique paper will take impressions equal to super-calendered or art paper, and cover paper will print satisfactorily by direct impression from the block.

There is no makeready on the Pantone plate, sufficient impression only being necessary to bring the two in contact. Underlays or overlays are useless. The only work necessary on the machine is the leveling up of the blocks to type, but if the paper is of a rough, hard character, sufficient pressure must be brought to bear to bring the lower portion of the paper in contact with the block.

This Pantone plate can be adapted for use on a lithographic machine, either direct or offset. Type and illustrations can be printed upon the plate in the same manner as is now used, but the great advantage of the process is that the dampening apparatus and the water rollers can be entirely eliminated and the job printed by dry litho, mercury only being added to the ink.

The ink will be supplied as a commercial proposition at perhaps a little higher price than ordinary ink, which must contain a small percentage of mercury—approximately four to five per cent. The ink should first be thoroughly ground, mixed, ready for use; the mercury is then added and left in a semi-mixed state so that, as the rollers pass across the plate, the mercury is immediately deposited upon the parts of the plate which require it.

Pantone plates will print as fast as the machine will run; the speed of the machine has no detrimental effect upon the result.

If these reports are based on real facts, and the Pantone process is a commercially successful proposition, we are on the threshold of a tremendously important innovation in the field of graphic art. As the name implies, Pantone is applicable for both arts of printing—type and offset. By eliminating the water fountain and dampening rollers, the proposition of planographic printing becomes a comparatively simple process.

For successful planographic printing, we have to maintain the proper balance between inking and dampening; too much inking and too much water, as is well known, will offset the proper balance. Now it is more than likely that this will be equally true with the Pantone process. The Pantone plate is treated with mercury, which, however, will eventually lose its ink repulsive qualities.

The inventor proposes to add mercury to the inks. This, however, is practical only with certain kinds of ink; light colors, such as blues, pinks, etc., will be greatly changed in their chemical composition. Besides, it is doubtful whether with very clean colors, such as yellow and some of the blues, mercury can be incorporated without impairing their brilliancy. The same difficulty was experienced before when this process was tried; the inks became caked and "rubberized."

In my opinion, it would be better if the mercury were replenished from some other source, say, from a special fountain—such as the water fountain. This would leave the ink

pure, and still it would not be as troublesome as the water fountain and dampening rollers.

The process itself is not new, but it seems that, like many other cases, diligent research and energetic application of methods have made the improvements, which are promising in a high degree.

One can only speculate on the far-reaching possibilities of a method aimed at with Pantone. In the first place, photoengraving would be reduced to a minimum—and only used when movable type is absolutely necessary in combination

with it. Secondly, it would enable every type printer to utilize his present presses for planographic printing.

The offset press would become a much more important factor, as these plates are virtually indestructible, and so would remove the uncertainty for long runs and hold up on account of plates going bad. The ink and paper makers would also have a much easier problem by the elimination of dampening rollers.

Well, for the sake of the entire graphic industry, let's hope it's true.



Process Negative-Making Material

By GUSTAV R. MAYER



HERE is considerable discussion among those interested in the reproductive arts and processes regarding the tools and materials in relation to their application and their possible improvement. Before any improvement can be made, a knowledge of what has been used in the past is desirable and that in use at present essential. The study of these would have a tremendous influence on our cost of production and the elimination of waste in both time and material.

In the photographic part of our work harmonious coordination from the negative to the final print on the metal plate is absolutely necessary for consistent production, and the following may be called a discussion of the materials available at the present time for the first step in photolithography—the negative. The methods and chemicals used in producing line and halftone screen negatives in photolithography are identically the same as those used in photoengraving. There is no difference in the character of line negatives, but a very decided one in halftone screen negatives, as each method of producing plates requires a type of screen negative suited to the method of printing plate making. Up to a few years ago we were limited in our choice as to what was the best process for this purpose; there was practically only the wet collodion process that gave universal satisfaction. Today this is not the case.

From the observations of the writer the dry plate, celluloid film, stripping and non-stripping negative paper are still in the state of limited application in the making of negatives from black and white subjects as compared to wet plate collodion. Collodion emulsion is finding its way into many of our plants as photographers become familiar with the handling of it, as it has many advantages not possessed by wet collodion.

The wet collodion process, however, is still in general use, due to the ease of producing dense black and white negatives free from fog and stain and the comparative ease of stripping the films from their original glass support and assembling or transferring them to another glass on which they are grouped, so that a number of them can be printed onto the metal at one time or combination work done where halftone screen negatives are inserted in a linework border.

For negatives from weak or poor line subjects or from drawings having very fine lines close together, or where the reduction is exceptional, the wet collodion process still heads the list, due not so much to the after manipulation of intensifying and reducing, so easily accomplished, but to the superior resolving power (sharp working property) of the wet collodion plate.

The wet collodion process as compared to the gelatin emulsion materials is a complicated mess of chemicals and solutions

that require exceptional care in their preparation to work properly, and there is also the constant anxiety about the collodion not working right, or the silver bath solution going wrong. The dry plate or film is always ready for use; very few solutions are required; a large number of individual negatives can be made and these handled in batches instead of completing them one at a time; excellent line and halftone screen negatives can be made on them, yet with all these advantages in favor of the dry plate or film they have not displaced the old wet collodion process where a large volume of work is done.

Wet collodion is almost exclusively used in the production of line and halftone screen negatives in our photolithographic departments. This again can be accounted for because any size or thickness of polished or ground glass is adaptable and because of the ease with which dense, sharp, clean halftone dots are obtained with this process and the greater certainty of uniform prints on the metal, especially where a large number of repeat prints are made by means of the photocomposing or step and repeat machines coming into such general use in our progressive lithographic plants.

From the foregoing, the wet collodion process has many points in its favor, yet this does not mean that the process dry plate, film, or paper negative material is not suitable for the purpose. The writer has seen printing plates made from dry plate and film halftone screen negatives that were the equal in gradation and halftone tint value to any ever made from wet collodion negatives. The dot character of these dry plate negatives was decidedly different from the wet plate negative, the shadow dots were larger, and the highlight dots more joined up in the middle tones, had the appearance of being overexposed, and would produce a gray, washed-out looking print when judged from a wet plate viewpoint; but when properly handled in printing on the metal they produced pictures with an excellent long scale of gradation and fine tint values from highlight to shadow in terms of halftone dots. A satisfactory print is the final answer; the negative is the basic foundation, a means to an end upon which all subsequent operations depend in the production of photolithographic printing plates, and it makes no difference what this negative looks like as long as a satisfactory print can be made from it.

Collodion emulsion in the hands of the writer is equal to wet plate collodion in resolving power, this being proved by daily experience in the production of all kinds of process negatives for photoengraving and photolithographic use. These negatives look exactly like those made with the wet collodion process. They are superior to wet collodion in reproductive quality when the original drawing or photograph is on a buff or colored paper. Lettering or a design in black on a yellow or red background is no more difficult to make a negative from than if the original had been black and white.

As an example of what this means, a recent experience will make more clear. From an old label another small edition was wanted; the original drawing and plates were no longer in existence, having been destroyed in a fire. The small edition hardly warranted making a new drawing. The label was a design in black on a yellow background with a red tint over parts of it, and the specimen on hand was in good, clean condition. Three line negatives on color sensitive collodion emulsion plates were made, producing a perfectly satisfactory job and pleasing to the customer in both price and quality, in addition to being profitable to the firm. No other negative-making process could have handled this subject in such an efficient way and with such certainty of satisfying results.

There is considerable difference of opinion at times as to what is a truthful reproduction of an original; negatives rejected by some are considered just right by others. Be that as it may, the negative-making process to use is the one that will produce the result wanted in the most efficient way. We do not lack in our choice of light-sensitive materials; all are capable of producing excellent results, and in some plants all those mentioned in this article are being used where they can be applied to the best advantage.

Naturally we are interested in the methods and materials used for negative making in other parts of the world. In England the process dry plate is used more extensively than anywhere else. The advertisements in the British trade journals proclaim this, as there are more different brands and manufacturers of gelatin dry plates there than anywhere else on the face of the globe.

The wet collodion process is next in importance, while collodion emulsion finds very little use. On the other hand, in Germany collodion emulsion takes the lead for all negative-making purposes in the reproductive arts, wet collodion having but little application.

In the field of color reproduction there is considerable difference of opinion as to the relative merits or superiority of the panchromatic dry plate and color sensitive collodion emulsion. Both have inherent qualities that make them of equal value in our photographic departments.

In photolithography the color negative-making method is usually continuous tone; color separation halftone screen negatives can not be used with the same facility as such negatives are used in photoengraving where the halftone screen dots can be so readily manipulated to adapt the printing plates to the color printing inks. A method of control corresponding to this photoengraving practice is desirable in photolithography, as it would certainly produce a more faithful reproduction in retaining the character of the original, the absence of which is so apparent in much of our offset printing. This is leading outside the sphere of this article and is a proposition in itself that will be considered at some future time.

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Lithographic Topics

By "SULLY"

PAUL FIECH, president of the Paul Fiech Printing Ink Company, is a very energetic individual. When I first knew him he was a salesman for another ink manufacturer; then he branched out for himself. A few weeks ago I met him in Milwaukee, and he told me of the progress he has made since going in for himself. His most recent addition to his line is in the nature of safety inks for dry lithography. He calls them "chemically fugitive safety inks," and is manufacturing them in twelve standard shades. The colors can be run successfully from straight lithographic plates with water and are sensitive to any alteration by acid. Paul has made some rapid strides in the ink game, and here's wishing him all success.

IT IS with a great deal of pleasure that I welcome to this department Gustav R. Mayer, of Buffalo. Mr. Mayer is an authority on photomechanical processes in both the photoengraving and photolithographing fields, and I feel sure the readers of this department will get much of value from the monthly articles he will write. They will be well worth reading.

GUS ELDRIDGE, of the Triangle Ink & Color Company, Brooklyn, was telling me about a new white ink for offset lithography that his company has perfected. From what I have seen of the working of this ink it shows up splendidly on colored cover stock and should meet with the approval of the lithographers requiring a good white ink.

DR. WILLIAM HEINECKE, of the Polygraphic Company of America, has taken the western sales end of his company and is now located at 180 North Wabash avenue, Chicago. He has a trained assistant with him, and the lithographers and photoengravers who are interested in the possibilities of the stripfilm will have every opportunity to see practical demonstrations of this product in their own plants.

DAN CHAMPLIN, my friend of long standing, seems to be meeting with much success in his sales of the Boedicker step and repeat camera, and also the paper-conditioning machine manufactured by the Advance Machinery Company. There is not a better known salesman in the printing and lithographing field than Dan, who has hosts of friends, East and West. He is now located in New York city and seems to be glad to get back to his earlier stamping grounds.

WILLIAM R. TELLER, president of Robert Teller Sons & Dorner Company, New York city, had just returned from a short vacation in Bermuda last month when I had a chance to have a few moments' chat with him. He is a very busy man, and it takes a lot of work to keep his big plant busy to capacity. Besides music, this company does colorwork, window displays, motion picture posters, and a host of other things—all done by either the offset method or a combination of direct rotary and offset. Four of the large offset presses operated print on both sides of the sheet at the same time. One is a French press, two are Hall presses, and the last one, just erected, was manufactured by R. Hoe & Co. Besides these, there is a battery of single-color offset presses and several reconstructed presses that print offset on one side of the sheet and direct on the other side. The photolith department, in charge of Mr. Anderson, is well equipped with cameras, dark-rooms, and a step and repeat machine.

IT IS RATHER a unique position for a lithographing company to be operating eighteen offset presses, of which two are two-color presses, running to full capacity, and yet have but two sales representatives in the field! It speaks rather well for the quality of the product, to say nothing of the integrity and square dealing of the company in its attitude toward all customers. I am referring to the Brett Lithograph Company, Long Island City, New York. Last month I was permitted to visit this pressroom and was particularly interested in one job going through the presses—the covers of the *True Story Magazine*. Three million of these covers are lithographed every month, six colors one side and four colors on the back, nine up on sheets 39 by 54 inches, requiring over three and a quarter million impressions to complete the job; and that is only one of the many jobs that keep those eighteen presses busy. Paul Loth, the secretary of the company, has promised me a very interesting story of some experiments made on a plate to be printed in blue and the attendant results. I hope to have this story, and other stories along similar lines, for our readers at an early date.

The Science of Imposition

Part VIII.—By JOHN REED



REQUENTLY a book or circular is printed with head and foot decorations on each page in a different tint or color from text, thus presenting a difficulty for the stoneman because of irregularities in mounting electrotype, as illustrated in Fig. 51, dotted lines representing the bases. The following method has proven satisfactory for handling this class of work and is a time saver in the pressroom: A quarter section of a sixteen-page form of such decorations is shown in Fig. 52, each electrotype being provided

with what is termed "swingers" in lockup vernacular, consisting of some short measure leads and slugs inserted approximately in the positions as shown.

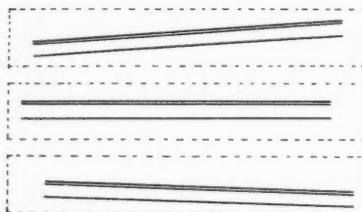


FIG. 51.—Electros, irregularly mounted, to be rectified in lockup.

Note that the base of each electro lines up perfectly, both horizontally and vertically, while no two plates are mounted alike, the exaggerated variation being intended to more clearly visualize the irregularity involved as well as to illustrate the method of rectifying same. On either side of the long and short bars insert a strip of cardboard of sufficient length to include a section of the form and high enough to protrude three or four points above the bars.

Assume that this form is locked and will "lift," and that each plate is sufficiently close to its proper position, but that "printing" surface is not lined up because of mounting irregularities. A short piece of metal furniture, three picas wide, is placed upon either bar of the chase, against the protruding strip of cardboard at that side of the bar farthest removed from the section of form to be gaged. A gage of cardboard is so fashioned that when its end is placed against the piece of metal furniture resting against the cardboard protrusion upon bar of chase, the indentures in such cardboard represent the distance from the bars of the chase that some easily defined spot on printing surface of plates should occupy, both ends of each plate being gaged the vertical way of form, one end of course being ample for gaging plates the horizontal way. A sufficient amount of one-point, two-point, and six-point material is provided, and, as each electro is gaged, the distance it should be moved is recorded by placing that number of points in leads and slugs at the point where they are to be inserted and proceeding until the entire form is gaged.

The form is unlocked and the material inserted where needed, a like quantity being removed from the register material at the opposite side of plate. A form carefully treated in this manner requires few, if any, moves on the press. Such forms should be provided with points for pressman to turn the

sheet on. Such points usually consist of two pieces of hairline two-point rule, inserted in direct line between the back margins nearest the guide edge of the form on press and each rule exactly the same distance from the short bar of the chase. A form of this class, locked in a haphazard way, is sufficient to demoralize pressroom and stoneman alike.

A two-color broadside for cylinder press is another type of form requiring unusual treatment. Such a form should first be locked for one color, tested for "lifting," position verified, and two legible stone proofs taken, one for marking color parts, the other for checking up when locked separately for color.

Next a stone "offset" proof is taken in this manner: Guides are provided by placing slugs of suitable length flat upon the furniture surrounding the form, the ends being placed closely against the form. At the opposite end of each of these slugs place a heavy piece of metal furniture, the latter furnishing guides against which the sheet of proof paper is carefully fed, Fig. 53. Roll the form with a heavy coat of ink, place the sheet in register against guides, weight the sheet down with any suitable article to prevent moving, and pound a clean, well inked proof (dry), enamel or highly finished book stock being most suitable for the purpose.

Remove the sheet from the form, ink again, not necessarily as heavily as at first, and proceed as before to pound a registered proof. Before the second sheet is removed from the form, place the first proof face down in perfect register upon it, secure with weights, and pound. The under sheet is thus transformed into an "offset" sheet. The offset sheet is placed in the proper position in a chase, "offset" side up. The form is washed and the color elements removed and replaced with suitable material. The color elements are then placed in proper position upon the "offset" sheet. Suitable blank material is inserted and both forms locked and finally checked up with the first proof taken before color separation. It is opportune to state here that one person can handle a large sheet (38 by 50 inches or bigger) for proving more expeditiously than it help. The sheet is rolled into tube shape

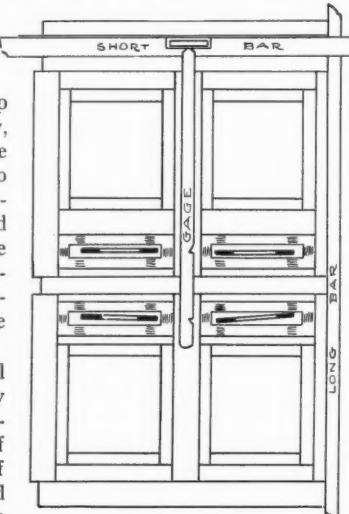


FIG. 52.—Showing means for lining up irregularly mounted page head decorations.

can be done with about fifty inches long; the open edge is placed carefully against the guides; the sheet is held firmly in position at open edge with the left hand, and with the right hand it is started gently across the form, the "spring" in the stock assisting it further to unroll. No smutted proofs result from this operation if the stoneman uses ordinary care.

Fig. 54 represents a quarter section of a sixteen-page form of mounted borders or similar work to be printed in a form

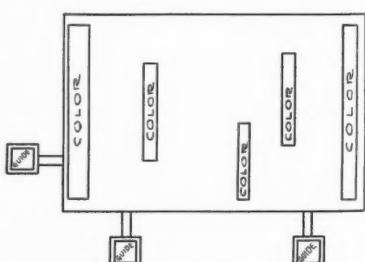


FIG. 53.—Two-color broadside, before color separation, with guides set for taking "offset" proof on imposing stone.

separate from the text. "Swingers" are provided for each plate as indicated, and quoins are placed between them so that any individual plate may be unlocked and moved into register

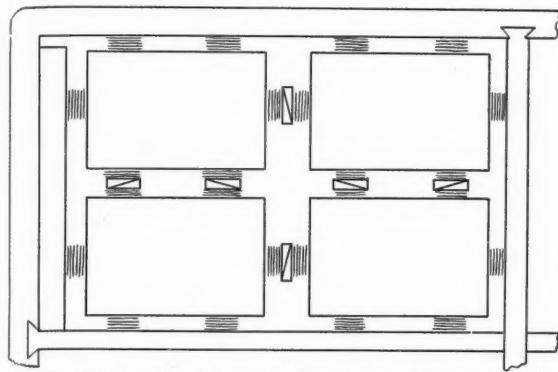


FIG. 54.—Quarter section of sixteen-page form of mounted borders with locking material between blocks, permitting any individual plate to be registered without disturbing the others.

without disturbing other pages in the section. These, too, may be registered or lined up as described above in connection with head and foot decorations. Engravings without boundary lines are a source of considerable perplexity to compositors, makeup men, stonemen, and pressmen, because of the difficulty of visualizing a perpendicular line in the picture wherewith to govern the position the picture should occupy with relation to caption, if any, or with edge of sheet. Broadsides having illustrations of mechanical subjects, containers of unusual contour, etc., are instances; but more familiar and better to demonstrate corrective measures are theatrical, musical, and political poster panels bearing vignetted portraits, many of which "get by" in almost any position; but "getting by" is not "making good."

Fig. 55 illustrates a typical instance. Here is a portrait which would "get by" in either of three positions, yet in only one, the center, is it right. This is achieved through good judgment, and a stoneman, being desirous of perfecting his operations, is as well qualified to judge as the average casual observer. If a proof of a portrait of this type is pinned at top center to the wall or any vertical plane about level with the line of vision, and oscillated at intervals, the proper position will shortly be decided upon



FIG. 55.—Illustrating how the same drawing wrongly tilted changes, not only the action, but often the expression, particularly of portraits.

erects a line perpendicular to another with a compass, as in Fig. 56. Working on stone, metal, or glass, the stoneman can not use a compass but must devise his own mathematical instruments from materials at hand, as the plumb bob above. A line is erected perpendicular to another in this manner, using the imposing stone for a drawing board: Draw a line, B, Fig. 57, parallel to line A, Fig. 57, from which the perpendicular is to be erected. Indicate a point, C, Fig. 57, from which the perpendicular is to be erected on either parallel line, and, equidistant from this point, on the same line, indicate two other points, D¹, D², the distance between these three points being about one-half the distance between the parallel lines. Place a strip of cardboard at any angle, say forty-five degrees, to the parallel lines cutting through point D¹. Weight cardboard securely in this position and carefully slit at the edge just above and on a line with parallel lines. Draw a line along the edge of the cardboard which has been slit, bisecting parallel lines. Reverse the cardboard strip and place above point D², carefully adjusting slits above the parallel lines, and draw another line along slotted edge of cardboard strip. A line cutting through the point where these diagonal lines bisect and the point C is perpendicular to the parallel lines, A and B, Fig. 57. A proofsheets thus lined is oiled with ordinary machine oil on blank side and placed in register upon engraving, printed

side down; it is weighted sufficiently heavy to prevent slipping, and cut and proof are moved so that the line at right angles to A and B registers above the caption, which is already in position in the form. No matter how crooked the plate has been mounted, the printing surfaces will be in proper relation one to the other.

Remembering that as one is working constantly in right angles and parallels, it is well to practice and experiment with this simple method of mechanical drafting without instruments, as other discoveries may result from it. In this connection it may be mentioned that nearly all orthographic projections or mechanical line drawings are lighted from the upper left-hand corner, the shadows appearing at right and bottom of the drawings. This knowledge should secure a compositor or stoneman in instances where an engraving has neither apparent top nor bottom. Two of the simpler examples of distinguishing top from bottom of

drawings which to the layman appear right side up in any position are shown in Fig. 58. This knowledge will prove invaluable in checking up press O. K. sheets. Remember that the stoneman has the final word before a press run is started. By a little practice along the lines here suggested the stoneman will readily

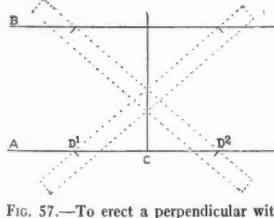


FIG. 57.—To erect a perpendicular with a cardboard strip.

tom, directly under plumb line. Remove proof sheet and draw a line with straight edge cutting through slits created by knife blade. This line should be perpendicular to the caption, also to the top and bottom edges of the sheet. A mechanical draftsman

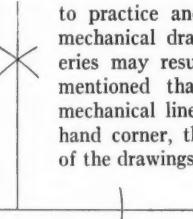
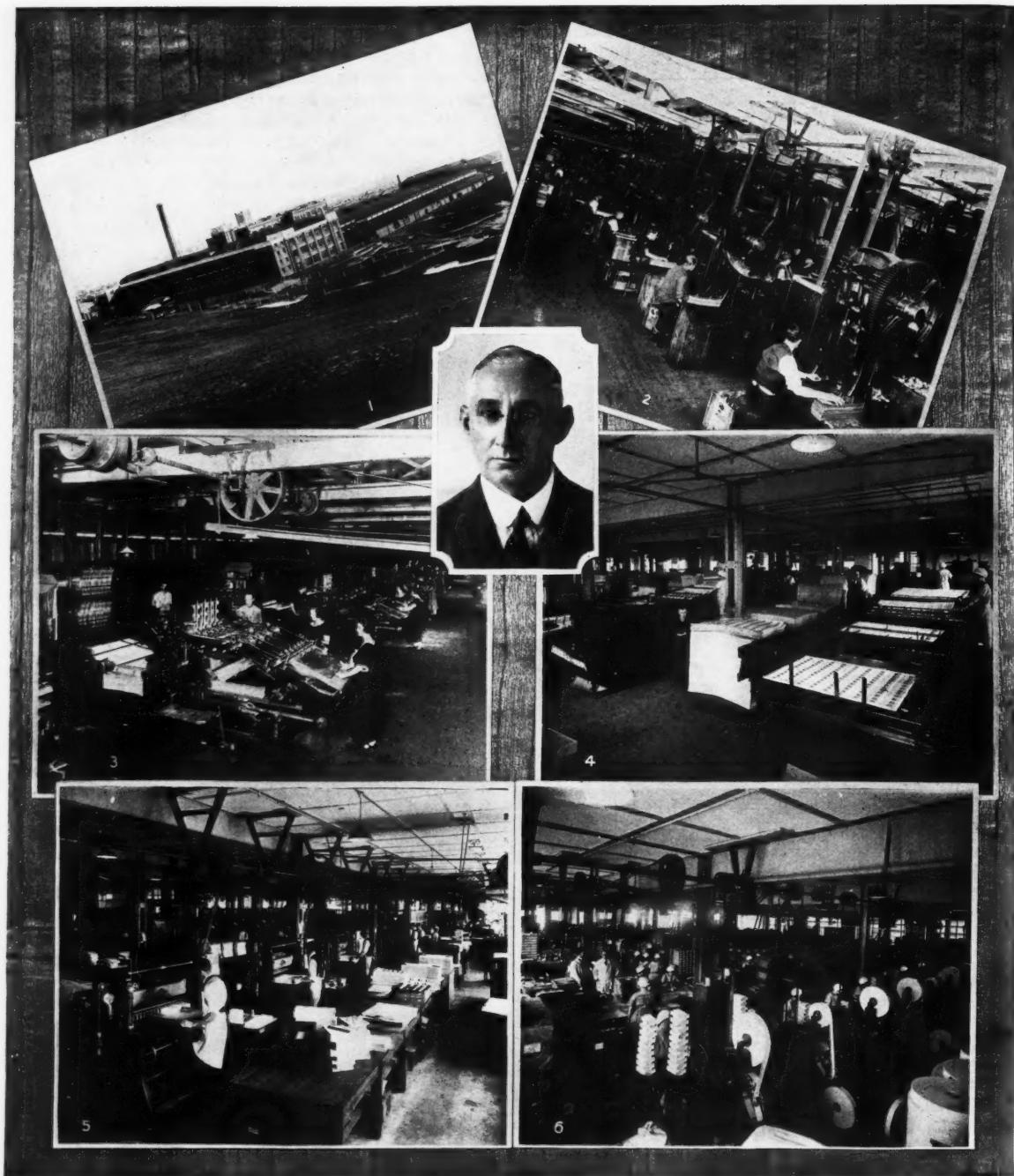


FIG. 56.—To erect a perpendicular with a compass.

drawings which to the layman appear right side up in any position are shown in Fig. 58. This knowledge will prove invaluable in checking up press O. K. sheets. Remember that the stoneman has the final word before a press run is started. By a little practice along the lines here suggested the stoneman will readily discover the right position of any cut, avoiding costly and sometimes embarrassing errors. Many a time it has happened that a cut has been turned upside down and printed, even in colorwork. The job consequently was spoiled. If a little trick like the one here illustrated had been known to the stoneman, the pressman, or the proofreader, the error could have been detected in time and avoided. On the other hand, it may mean spoilage of costly stock and wasted work.



FIG. 58.—Illustrating how mechanical drawings are illuminated from upper left, casting shadow to right and bottom, thereby distinguishing top from bottom of engravings.



A NOVEL PRINTING PLANT AT SYDNEY, AUSTRALIA

This group picture shows some of the departments of the plant of Messrs. S. T. Leigh & Co., Limited, Sydney, Australia. Briefly, they are: (1) Head office and plant at Raleigh Park, Kensington, Sydney; (2) tin stamping department; (3) a section of the bookbinding and cutting department; (4) letterpress department; (5) a carton and cardboard boxmaking department; (6) tin printing department; (inset) A. J. Robinson, general manager. The firm is one of the biggest printing concerns in Sydney and prints everything from a label to a tin can. Last year it put on a special exhibit of printing at the New York office of the Fuchs & Lang Company that attracted considerable attention. The plant is housed in a three-story building on the top floor of which is located the composing room. Here also are the linotype, artists', designing, and reproducing departments, together with the lithographic transferers. All heavy machines are placed on the first floor. These include both letterpress and lithograph machines.

In the tin department the raw material is converted into tooth paste tubes, cans, etc. Pure tin is first melted and cast into slabs of suitable thickness, then punched into discs, and finally printed on machines which print from one to four colors in one operation in perfect register.

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.
Replies can not be made by mail.

Cutting Lead-Intensified Negatives

One of the reasons that the more expensive copper and silver intensifier is in common use is because of the ease with which halftone dots may be "cut" with iodin-cyanid. It is well known that lead is the better intensifier, but no satisfactory cutting solution is known for it. We are indebted to A. E. Bawtree for the following method of cutting lead-intensified negatives:

The bleached negative from the lead solution is rinsed for less time than usual, and the nitric acid wash is omitted. Stains or scum do not matter, as they disappear in the cutting operation. Four stock solutions are prepared; they will all keep well. First, a two per cent solution of potassium permanganate; second, a ten per cent (by volume) sulphuric acid solution; third, ammonium acetate, twenty-five per cent; and lastly, sodium sulphid, ten per cent. The blackened plate needs but a momentary rinse, as the acid permanganate destroys any sulphid left in the film. This bath is made by using one ounce of the permanganate solution and one ounce of the sulphuric acid solution, to which is added three ounces of water. This bath will keep for about a day. Cutting takes the form of bleaching the black image white, when, after a few seconds, each line or dot will be seen to have a white fringe. This white edging is non-actinic, but it must be cleared away, as the material composing it darkens on exposure to light. After oxidizing, therefore, the plate is rinsed for about half a minute. This washing needs to be thorough in order not to contaminate the ammonium acetate bath, the most expensive of the solutions used; but it will last a long time if kept clean. The white portions of the image are dissolved in this solution in about a minute, after which the plate is again rinsed and the brown stain removed by soaking for a minute in a saturated solution of oxalic acid. Local cutting can be done by directing the permanganate solution onto the part required by a glass syringe, or by applying this solution generally and directing the ammonium acetate solution with the syringe. In this case, and in other cases, when the bleaching has been carried too far, the blackness can be restored with the sulphid solution.

A Query That Must Go Unanswered

This department has received a query for the best acid resist and mordant for etching steel.

Answer.—Many years ago the writer published this information and years later when the secret service rounded up a most dangerous gang of counterfeiters and captured their plant, the newspapers stated that these counterfeiters were taught their tricks by a man named Horgan. I promptly called at the office of the secret service and sent in my card. The chief came out and asked: "Are you the man from whom this gang learned to engrave their steel plates?" Then he showed me a printed formulae I had published, without thinking that the information could be misused. So our correspondent will understand why his query is not answered here.



Stephen H. Horgan

More About Pantone

A. G. Symmons, who assisted Ronald Trist in perfecting Pantone, supplies further information regarding it. He says:

Iron, steel, or copper sheets, sixteen gage, coated with a film of chromium, may be used for Pantone printing. In the case of iron or steel sheets they must have a copper film deposited on them before the chromium. A highlight halftone negative is best, but before coating with fish-glue enamel the chromium surface must be scrubbed with fine emery and water, keeping the chromium flooded with water until the enamel is flowed on. Whirl, print, develop, and burn in the enamel as is usual with copper halftones; then etch in a bath of hydrochloric acid and glucose at a temperature of 75° F., until the chromium coating is entirely removed from between the enamel dots and the copper shows bright. The plate is then placed in an electroplating tank until the copper is silver plated. After this the plate is rubbed with mercury and chalk in the form known as "gray powder." This is rubbed on with a wet rag or sponge, when the mercury immediately amalgamates with the silver and the plate is then ready to print from in a typographic press. The ink used must contain four to five per cent of mercury; this is permitted by the English factory inspectors on condition that Pantone workers wash their hands thoroughly before meals.

Mr. Symmons further claims that the small amount of mercury used in the ink has no injurious effect on type; that the plates can be printed from as fast as the press will run, and a half million impressions have been printed from a Pantone plate without showing signs of wear.

A Good Collodion Suggestion

W. J. Smith and E. L. Turner have carried out many experiments to determine the effect of mixing the various iodids, bromids, and chlorids so as to obtain a collodion that is suitable for both line and negative making. Among other requisites they kept in mind was the necessity of producing a collodion that would flow easily and smoothly over the glass when coating. The results of their research they give to *Penrose's Annual* in the following formula:

Industrial spirit	1,000 c.c.	10 ounces
Cadmium iodid	80 c.c.	385 grains
Ammonium iodid	40 c.c.	195 grains
Cadmium bromid	10 c.c.	48 grains
Calcium chlorid	10 c.c.	48 grains
Iodin flakes	2 c.c.	10 grains

For use, take one part of iodizer and add ten parts of a two per cent plain collodion. Iodize two days before use. A collodion iodized with cadmium salts does not ripen as quickly as one iodized with ammonium, ammonium taking about one day and cadmium three days, and a mixture of both about two days.

The editor of this department does not approve of the use of collodion for both line and halftone negatives. Line collodion

should contain more iodid, while halftone collodion is better with less iodid and more bromid. Further, he would suggest that brown ammonium iodid be used in place of the white iodid for line collodion and that the iodin flakes be omitted.

Rotogravure Color Presses in Tandem

It is rumored that there are on their way from Germany to this country three single-color rotogravure presses. Where they are to be used is kept a secret. These presses, it is said, are arranged in tandem so that the automatically fed sheets after being printed in yellow ink are taken by tapes to the next press where they are automatically registered and printed in red, and this operation is repeated until they are printed in blue, but three colors being required, as was shown in the rotogravure insert in this publication for December.

Photographs Deteriorating

It is noticeable that the photographs coming to the photoengraver these days are growing poorer in quality. The photograph itself, instead of being on the surface of the paper as it was in the days of albumin paper, is now buried in the gelatin or collodion coating, or in the fiber of the paper itself, so that the camera eye can not reach it. Matt surfaced papers give the most trouble and have to be treated with glycerin to make the surface fiber more transparent. If some of this poor photographic copy was either rejected entirely or an additional charge made for the extra time and trouble required to make negatives and halftones from it, then customers would soon see to it that photographers used higher quality ready sensitized paper for their prints.

Pantone Printing on Rough Stock

Samples of Pantone printing on extremely rough stock and even coarse muslin have reached this department with the query: "How is this printing possible?"

Answer.—The reason Pantone prints so well on rough stock is this: Remember this is a flat iron plate with a chromium surface harder than steel. The impression shows that these samples were printed with terrific pressure, sufficient to crush down the rough paper surface or the muslin so that the texture is stamped out of the rough stock at the same moment the printing is done. It does in one operation what was formerly done in two, viz.: hot stamping of the area on which printing is to be done and later printing on this smooth area. The samples submitted could not be printed by a relief process, for the relief plate would indent the paper. They could not be done by a planographic method direct because the pressure required would soon crush out the necessary grain on the plate surface. The result might be had by offset, but this would have to be found by comparing both methods.

British Art Lost Through Wood Engraving

This is the season of the year when lecturers deplore the loss to the graphic arts of wood engraving. The late Joseph Pennell was a severe critic of photomechanical methods, but he had this to say of the wood engraving in *Once a Week*, London: "The editors and publishers of that paper succeeded in drawing around them the most original draughtsmen who ever lived in England. Most of these, seeing their wash drawings so utterly ruined by wood and steel engravers—all the character being cut out of them, and the drawings themselves lost in the process (of wood cutting)—drew on the wood blocks with pen and pencil, thus compelling the wood engraver to follow their lines. Even with this method, so much was still cut out of the drawing, it is usually impossible now to tell whether the original was made with pen, pencil, or chalk. The loss to British black and white work between the years 1850 and, I should say, 1875 (when line photoengraving came in), can never be replaced."

Notes on Offset Printing

By S. H. HORGAN

Chronology of Rotogravure Progress

The New York *Times* has had on display in New York city an educational exhibit of the various steps in the production of rotogravure printing from the copy to the printed page. Among the exhibits were the 1,500-pound copper surfaced cylinders showing the photomechanical process of etching in several stages. A placard gave the chronology of rotogravure progress something like this: 1894—Karl Klietsch originated the idea of printing by a photointaglio method from copper cylinders instead of the flat plates in use at that time. 1895—Rembrandt Intaglio Printing Company founded by Karl Klietsch at Lancaster, England, and rotogravure printing began. 1897—Pickup & Knowles, London, built a rotogravure press. 1902—Doctor Mertens applied rotogravure printing to newspaper illustration in Germany. 1905—Van Dyck Gravure Company began rotogravure printing in the United States. 1909—United States patents granted to Charles W. Saalsburg. 1910—*Freiberger Zeitung*, Germany, was the first newspaper to print in its Easter edition pictures by a rotogravure attachment to its typographic newspaper press. 1912—National Cash Register Company, Dayton, installed a press to print its magazine. 1912—London *Illustrated News* and the Hamberger *Fremdenblatt*, Germany, issued rotogravure supplements. 1914—New York *Times* issued its first rotogravure supplement. Today its rotogravure plant turns out 4,000,000 eight-page sections weekly. There are now in the United States seventy-six daily newspapers issuing rotogravure supplements for their Saturday or Sunday editions.

Pantone on the Offset Press

Louis Klauber, Cincinnati, writes: "I was one of the lithographers who heard you lecture at the University of Cincinnati. You invited the audience to ask you questions. I take advantage of that. I am, like all lithographers, greatly interested in all you have written about Pantone. If it is a fact as you state that Pantone is a planographic process for use on a typographic press, the principle being that mercury takes the place of water in repelling the ink, then why is not this process used first by lithographers accustomed to using planographic presses instead of being given over to typographers?"

Answer.—This is a perfectly reasonable question, and in the absence of Ronald Trist or any representative of his in this country we will try to formulate a brief reply: First, it should be remembered that mercury forms an amalgam with zinc, readily causing the zinc to become so brittle that it would break on the press. What mercury will do to aluminum the writer does not know. Pantone might be used on the offset press in this way: Thin sheet steel, being a metal that will not easily amalgamate with mercury, might first be given an electro deposit of copper and then an electro deposited film of chromium. Bring this double electroplated steel to the precise thickness of the present grained zinc and aluminum sheets. Then by getting the printing image on the chromium in exactly the same manner as is described when Pantone is printed from on a type press, such a steel plate might be drawn around an offset press cylinder and printed from with mercurized ink which would not require it to be greasy. This remains to be tried. The steel plate foundation would withstand the wear of printing and the steel would prevent the mercury "soaking" through to the cylinder. One advantage of Pantone on a planographic press would be that the chromium surface would not require graining. Another thing, grease would be a disadvantage in the ink, as grease and mercury do not harmonize well. Dampening will also be eliminated, or at least it is thought that it will be.

P R E S S R O O M

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.
Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Can't Compete in Price With Lithographer

Enclosed you will find a label. Will you please give us full instructions as to how this was produced? Also, if there is a better method of turning this out than was used in this instance, we should like to know about it. The writer believes that this was a lithographed job and wants to produce it on a cylinder press. On the lower part of the label you will notice a size, '45x40½.' Evidently this is the white paper showing through the green ink. As there are to be approximately one hundred changes in these sizes and the quantity of the different sizes varies from a few hundred labels to a few hundred thousand labels, it would require an enormous number of plates for production. Any information or suggestions we could use in turning out this job on a cylinder press would be greatly appreciated.

Answer.—While you may produce a better looking job on the letterpress machine you can not hope to compete in price with the lithographer because this is the sort of a job where transferring is doubly superior to electrotyping. The lithographer requires but one original green plate and can make the size changes in the transfers handily, but the printer requires an original plate for every size change. The sample submitted was lithographed. The gold was produced by printing a size and then putting the sheets through a bronzing machine. This form includes only the oval border and the lettering. The olive green (like a typographic reverse zinc line plate) was printed over the gold and finally the embossing was done, probably on a cylinder press. There is just one way you may perhaps compete in price. If you have an engraver in your steel die printing department who can cut the size changes by hand in the electros, and if you have a larger press so you can print more labels per impression than the lithographer, you have a chance. This job will give you trouble when it comes to embossing the large sheet on the cylinder press and it is evident the lithographer had trouble at this stage when he produced the job.

"Gum" Printing

Could you kindly forward us any literature bearing on the subject, or inform us as to materials and methods used in the 'gum' printing process?"

Answer.—There is nothing in print on the subject of "gum" printing. Rubber forms are used and special inks which must stand baking. The impression on the metal sign is varnished with baking copal varnish and baked at 150° F. Not only does the baked copal protect the ink from friction and the elements but it also is the best protector of colored inks against the influence of light and the sulphurous gas in the atmosphere of cities. We are sending you addresses of concerns who can give you necessary details.



Eugene St. John

Minimum Makeready

"You speak of an improvement in time if men, facilities, and system are used to the best advantage. We are spending too much time on makeready for the quality of work coming to us, and I would like to know what system you would recommend, and how much it would cost to install; also, who is using it and for how long a time. Just at present we hand cut all of our tissue overlays and have no recording devices to check up our actual time. The result is, that for cheap catalogue and publication work we are spending as much time on makeready as used for the finest grade of work."

Answer.—The pressroom is the production center, and time spent in makeready, while necessary, should be kept at the minimum. This largely depends on preparation, which is in the province of management. The pressman's task of makeready may be lengthened by lack of preparation. First, consider the press. It has truly been termed a precision machine. It is a precision machine first and a printing press afterward only because it is a precision machine. In the flat-bed cylinder press we have a cylinder and plane calculated to travel at equal surface speed. Each successive line across the cylinder should come squarely into contact with each successive line across the bed. The pitch line is held within close limits in order to get pressure without slur. These conditions are found in a new press.

If makeready seems too lengthy it may be that the above conditions are not met on an old press (six months and older). Through accident or abuse there may be high and low spots in the bed and in the cylinder. These make necessary extraordinary makeready. These irregular surfaces of bed and cylinder may be corrected, but first the cylinder journals and journal brasses should be examined. If worn oval it is first necessary to have the journals rounded in a lathe and the brasses rebored. In many instances excessive makeready may be traced to these causes. Next for inspection is the form. In the case of type, if it is old, say from three to five years, excessive makeready will be necessary unless the composition rollers are frequently renewed, more than the customary twice a year renewal. Many printers deliberately do this, figuring rollers less expensive than new type. In the case of plates, they should be type high, an easy thing to say, a hard thing to get.

There are photoengraving and electrotype plants with the most modern equipment, and still their plates are not uniformly type high. More than one exasperated pressman has, after many kicks, visited the engraver to find that through carelessness the type high gage was not accurately set and of course not functioning. It is not enough for plates to be type high. The plate should be square on the base and all bases regular in shape, not oblique or convex or concave. In the case

of electros for use on patent bases the precision electro now readily obtainable is a great time-saver; but whether patent or the older wood or metal base is used the important point is, the form should go to the pressman absolutely level and type high. In this event no patching up with underlay or interlay is required and this is a great saving in makeready.

It is true that many pressmen use underlays on type-high plates, but this is unnecessary excepting in exceptional cases, as difficult vignettes. In some plants the work of getting everything type high before the form goes to the pressman is left to the composing room; in other plants it is the duty of some one in the pressroom, as a platen pressman or assistant. To the latter is generally assigned the work of preparing all chalk overlays before the form goes to press. In some plants operating day and night shifts the night shift gets most of this preparatory work, it being the aim to have the presses printing in the day time on forms which require careful watching. In the old days the feeders at quitting time would take home material for hand-made cut overlays, and their sisters and mothers would help them to earn extra wages making cut overlays at home, to go on the cylinder next day. With a press in good condition, cut overlays all ready and a type high form, makeready need not be lengthy. With the modern precision plates and a type-high form overlaying is greatly reduced.

In order to keep the time press stands at the minimum the overlay sheet should be cut into four sections so that four feeders may be patching up while the pressman is getting the press ready for the run. The point system of makeready, now well known, is the best. Some important points to be observed are: trim point sheet one lead back of crease at gripper edge of cylinder; do not trim more than six points between four sections in order to keep the packing smooth; paste all sheets under the clamps, but avoid lumps; before pulling overlay impressions pull an impression on enough sheets to set the form firmly on the bed; pull the impression for overlay marking strong enough to serve as guide for marking out; pull impressions for makeready at speed the press is to print job.

Under no circumstances undertake to make ready with overlays only when the form is not level and type high. Set the bands and the brush full in the center and weaker toward the ends. Have the cylinder packed so the paper to be printed (or cardboard) is not more than .003 inch above the cylinder bearers and the cylinder firmly riding the bed bearers on the impression with the form on the press.

Little things count in makeready, so it is up to the pressman to use the best makeready paste, free from lumps, a good adhesive, and quick drying. The overlay knives should be sharp without wire edge. They are best sharpened first on a smooth carborundum or oil stone and finished on an India stone. Hack saw blades make good overlay knives; a harnessmaker's knife is also good. Special overlay knives may be bought.

Packing and Impression on Drum Cylinder Press

"Will you please tell us how to pack the cylinder and set the impression on our drum cylinder press? Enclosed is strip lengthwise which shows the impression heavier on the end than in the center."

Answer.—Bed bearers should be type high. Cylinder should be packed so that sheet (whether paper or cardboard) to be printed is .004 inch above the cylinder bearers. If you then can not get a good impression the cylinder may be brought down. Remove bed bearers and pull cylinder down until it firmly touches a type-high gage under cylinder bearer. Then pull down two or three thousandths of an inch more for squeeze. Before replacing the bed bearers, the intermediate gear should be adjusted. The impression wheels which are under the tracks beneath the center of the bed should be adjusted to just touch the tracks under impression and clear the tracks .001 inch on the return stroke of the bed.

Mottled Print on Solid Plate

"Enclosed please find two copies of a circular which I am running on a fast cylinder job press. You will notice that the blue ink has an oily appearance. Is there any remedy for this, and what can be done to make the ink more solid? I run these in large quantities."

Answer.—Set each form roller to show a streak its entire length about two picas wide on the ink plate. Add a little No. 3 varnish to the blue ink. A few more tissue patches toward the center of the solid and a cut-out made from 17 by 22—13 bond pasted on the sheet beneath the drawsheet will yield a better impression, requiring less ink. This overcomes mottling.

Printing on Metal

"In a recent issue of THE INLAND PRINTER we noticed an article with reference to printing on aluminum on a job press. We have a problem similar to this and would like any information that you can give us with reference to this class of work."

Answer.—A platen press halftone ink is used to print a rubber cast of the form on metal plates. Makeready is regular. The gages must be secure if the plates are heavy. Quads may be used for gages. Holes the same size as the quads are cut through the packing and the quads set in these holes and glued to a thin sheet of tag board previously glued to the platen. If the print on metal is to be exposed to friction or bad weather it is necessary, after the impression has dried, to varnish it with baking copal, which is then baked at about 150 degrees.

Paper Wrongly Blamed

"The enclosed sheet was handed to me by a local paper manufacturer for an opinion as to the cause of the light spots in the solids of some of the cuts. It appears that the firm of printers to whom they supplied this paper had returned a quantity of it stating that these spots were due to some defects in the paper. I am a printer, but do not profess to be an authority on presswork, so I told him I was not in a position to give an opinion on it, but said I would write and ask you what you thought was the cause. I would certainly appreciate any information you might give me on this matter."

Answer.—The paper, while a cheap grade, is not faulty. The specks in the heavy solids are caused by insufficient makeready and the use of an ink not suited to this paper. Paper is not perfect, but in fairness it may be said that the lots of paper that can not decently be printed on with the right ink, good rollers, a capable press, and thorough makeready are few and far between. In case of doubt, blame the paper last.

Requests Criticism on Publication

"We would like to ask your opinion of the presswork on a publication we are sending you under separate cover. We print 3,000 copies, eight pages at a time, on a cylinder press. The material from which we print consists of linotype, hand-set type, electrotype, zinc etchings and stereotypes. We have succeeded in getting two forms printed in an eight-hour day on the last three issues for the entire issue. A pressman and helper make ready and print two forms a day, on a hand-fed press. We are interested to know what you think of the production and quality, considering that it is a rush job. The cover is printed on a fast cylinder job press. The plates on the back cover were out of register on the engraver's proof, so we couldn't improve on them. Can you suggest any improvement?"

Answer.—You deserve nothing but praise when the forms, paper, and time consumed on the printing are considered. No one could possibly find fault with the presswork on this publication under conditions outlined. Better paper and ink would help to make a better looking magazine, for paper and ink are two very important parts of the picture, but this possible improvement is up to the management and out of your province.

NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

When Competition Was a Free-for-All

"Competition, the Death of Pleasure and Profit" was the subject of a paper read by Frank Jaqua, of Iowa, at a newspaper convention not long ago. We are reminded of it in the frequent news of newspaper consolidations all over the country, consolidations brought about by changing conditions, higher costs, greater risks, and more good common sense than newspaper publishers used to have.

There are many, many fields in which the number of newspapers published exceed the requirements of the communities. In some of these consolidations have taken place, and in others the bent of sentiment is that same way. And when sentiment is strong enough in any direction it is almost certain to be heeded, except —

In the paper referred to the story was told of an old-time printer-editor who started in business out in the West years ago, when all that was required to establish a newspaper was a few hundred dollars and the backing of a land agent or a politician. This old-timer was a printer. He had nothing of any value, but got started in a small paper in a small town. He could not make anything there, and privation was the rule. About the time he was due for the finish some politicians in a near-by county seat persuaded him to start a third paper in their town, which then had perhaps 1,500 people. They raised a thousand dollars for him and guaranteed him a thousand subscribers to begin with. He made the move. Naturally, the other two papers commented on the foolishness of starting a third paper in the town where two papers had a hard time to exist. But in reply to this comment the old fellow copied their articles and stated that his paper was "there to stay"; that the race was to be a go-as-you-please, carry-your-own-feed affair, and that in the endurance test he had no fears of the outcome.

Such was the courage and bravery of the old-timer in the West. With a thousand dollars to draw upon and a thousand subscribers he felt invincible and was willing to battle against all competitors, from Omaha to New York, if necessary.

Time went on. The game was fierce from the start. Old-timer cut advertising rates in half, slashed job printing prices into quarters, and gave ninety-five cent premiums with dollar subscriptions. He made quite a showing for a time, but eventually bills had to be paid. "Patents" cost money, and he had passed the limit of credit.

Fifteen years later the finish came. Nobody had seen old-timer for several weeks. His paper had not been issued for two or three weeks, and people wondered. His office and shop and sleeping quarters were now all together in a cheap quarter of the town.

A business man who knew him fairly well interested himself and asked another to go with him to the place and see how the old-timer was. Knocking at the door, they received no response. They rapped again and kicked on the door till finally there was a movement within. Old-timer falteringly came to the door and opened it a wee crack to peer out. The business men crowded into the room where they found no fire and no coal to build one, though the weather was severe. They looked around and saw nothing there for the editor to eat. The gaunt face and sunken eyes of the old-timer told the story. He had been ill, and he had no food and no fuel. He had lain in bed for days rather than beg for help.

Relating their experience to other business men, these friends returned to the newspaper man's shack with a ten-dollar bill, a meal ticket, and ordered up a ton of coal for the old-timer.

And what did old-timer do then? He ate a square meal, warmed up his old shop, and ordered some more paper on which to print another issue.

In this issue he explained that some business friends had discovered his birthday and had presented him with some luxuries with which to celebrate the occasion! It lasted but a short time. Then some relatives, hearing of the old man's condition, induced him to go home with them, but it was the bitterest moment of his life when he gave up the fight and closed that old shop, never to see it again.

"Competition, the death of pleasure and profit," had not only ruined the old-timer, but had been hard on the two stronger competitors whom he had sworn to beat. Only in recent years have they overcome it by determination to restore rates, charge fair prices, and make a profit.

Some Consolidations Might Spell Calamity

We are quite inclined to agree with M. Bunnell, daily newspaper publisher of Duluth, when he says that in the consolidation and elimination of so many newspapers in this country there is distinct and positive menace to the welfare of America.

Of course, there is a point to which consolidations are the sensible and obvious thing, both for the development of the field and the business, and for the benefit of the community. But when this extends to a reduction of the press to a single commercial unit, with a single responsibility and a selfish purpose to control the field, that is not to the best interests of America. This nation has grown to its present greatness and democratic spirit under the freedom and the urge of a rarely free and independent press. From the time of the *Boston News-Letter* to the present, editors of strong personality and ability have fought for freedom of the press, and even to martyrdom



G. L. CASWELL

have impressed the public with the idea that the freedom of newspaper expression is the safeguard to our liberty. Now, how far are the people going to stand for commercial suppression of this bulwark of their liberties? Would it not prove a calamity for everybody if one single owner of a great chain of newspapers with millions of capital and the power of such millions could come in and say what newspapers should sell to him or be starved out, and what newspapers and magazines might be started and conducted in opposition to his own desires? And yet, that is evidently what is going on in many fields right now.

The tendency is to regard the money-masters who can control great newspaper situations like that as among the world's best and greatest financiers. They may be that, or they may be representing great and powerful interests in politics or business that are working for a tremendous object. We have heard of mutterings in fields where unpopular consolidations have been effected. It may be possible that revolt against such capitalistic control of the press will grow into radicalism which in the end would destroy the very business created.

It is easy to see that in some instances consolidations might prove a calamity rather than a public benefit.

Publisher-Printers Make Small Profit

In most so-called "country" newspaper shops commercial printing as an adjunct to the newspaper printing department is important. Where weekly papers are printed there is usually some time when the help may be used to advantage on commercial printing. However, too often the proprietor tries to kid himself into the belief that whatever these printers produce in the way of other than newspaper printing is a sort of velvet, and sometimes the pencil is sharpened too fine in the effort to figure down the cost of a job. Once in a great while we have such publisher-printers who keep some kind of cost system that will guide them right on this matter, but that is infrequently the case.

We recently made an analysis of the business of a very live and progressive county seat paper, where the commercial printing runs about \$500 a month, to see what profit was really being made on this department. Five years ago this same shop produced less volume of commercial printing and found the profits ran under ten per cent, even though the prices were based on a modern and generally used printing catalogue. Last year with a larger volume the profits ran to seventeen per cent. Wages, rent, power, and overhead were charged in their proportion. This we consider very fair, since the printers were paid good wages and only one was used exclusively on the commercial printing end. Others were used as required and when time could be spared from the newspaper, which is the big advantage recognized by all newspaper publishers.

When we find the facts as stated we sometimes wonder where the proprietors of small, exclusive print shops, in which the printers and front office help are all charged directly to the cost of production, expect to garner any profits.



Field Notes and Observations

By G. L. CASWELL

THE POSTAL BILL which passed the lower house of congress at the recent short session got caught in the senate filibuster jam and died there. It will cost a lot of the big publishers thousands of dollars for the failure of this bill to become a law. Farm magazines and other periodicals are especially injured by the loss of the bill, while newspapers generally will suffer in proportion to their circulation through the mails. However, it is regarded as possible to get the bill through the next congress. Publisher-printers, as well as all commercial

printers, were also interested in the Cummins bill which proposed to do away with the government printing of private return cards on government stamped envelopes. President Herman Roe, of the National Editorial Association, and his legislative committee, headed by the Hon. J. C. Brimblecom, of Massachusetts, stuck by the senators till February 28 trying to get the bill out of the committee. By almost unprecedented action they got the bill voted out of the senate committee over the head of Senator Moses, committee chairman, who has opposed the envelope bill all the time—and the bill died with other important legislation because of the filibuster. It is felt by President Roe and his committee that the same sort of bill will have an advantage in the next congress by reason of the fact that it was reported out favorably in the last one.

FOR THE FIRST TIME in history the organized publishers of California are represented at their state legislative assembly. Ben H. Read, field manager, and Harry S. Webster, president of the California Newspaper Publishers' Association, have both been active in heading off some threatening legislation and aiding in the passage of other measures that would be helpful to the newspapers—"measures that would amount to many times the annual dues paid by any member of the association." During all the years past legislation in California has been stacked against the newspapers as mediums for publicity of vital matters concerning the state and urban governments in that state. Now things will be changed.

WE WERE GLAD to see Ford advertising coming into the country papers liberally last month. But it made us sore to read the statements made therein relative to Ford advertising. This statement was that "Early last year Ford eliminated all national advertising and consequently the price of Ford cars was reduced \$40 a car." The same advertisement stated that last year Ford made nearly two million cars. At \$40 a car "saved," therefore the amount would be nearly \$80,000,000! That sort of misstatements in advertising does the newspapers and other forms of advertising no good. It should be counteracted in some way. Or, should the publisher refuse to accept such advertising as untruthful? The largest annual appropriation ever made for advertising is \$9,000,000, now being used by Chevrolet manufacturers.

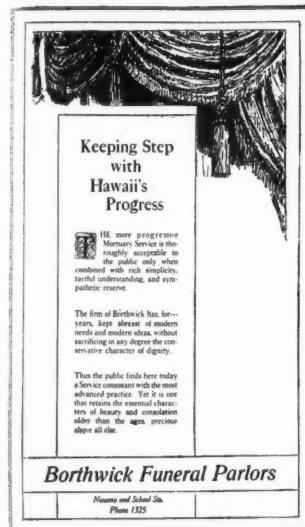
A COLORADO PUBLISHER has submitted to us a rate card for his newspaper and asks for suggestions as to additions or changes in it. To begin with, the card is not the size requested by the American Association of Advertising Agencies. This fact may not seem important, but as it is requested why not comply? Again, there are too many rates and discounts for quantity and time contracts reported on the card. While such quantity and time discounts may be essential and in many cases helpful in getting an increase of space used by local business that is always there, the same thing may be confusing and detrimental to the agencies trying to place business. Space buyers are apt to ignore and pass up papers that have too many conditions in their rate cards. Clerks in their departments sometimes find it impossible to accurately figure out and list the rates for a large number of papers where some of them make such peculiar conditions and discounts. It stands to reason that it is difficult for them to make up estimates on any campaign if many of the papers sought to be included make such rates and conditions as are confusing and disputable. It seems to us that if time and quantity discounts are likely to be required the agencies will write for them, if they have any large schedule to place. We notice in the reported rates of daily newspapers for the entire country that the flat open rate is quoted generally. That's the best way, and we believe smaller papers can profit by similar action.

Review of Newspapers and Advertisements

By J. L. FRAZIER

T. J. CRAWFORD, Nashville.—The text pages of *Cokesbury Pi* are commendable and the printing is first class. The weak spot is in the most prominent place, the cover. While the arrangement of the page is satisfactory, the type in which the name is set is not at all pleasing. Furthermore, it contrasts disagreeably with the extended Copperplate used for the date, the former being rather condensed and the latter extended, also of widely different design. The second color, a light olive, is too weak in tone value; the details of the drawn border do not show clearly, and, in addition, there is a variation of tone between the border and the type matter in a deep brown. Even if the two colors were of equal value the contrast of hue (that is, color) would be sufficient.

The Virginia Star, Culpepper, Virginia.—Outstanding among the good features of your paper is the first page makeup. Neat heads of the right size, well arranged on the page, with no attempt to be sensational, create a pleasing as well as an interesting effect, particularly because the presswork is good. There is



A fine type of advertising display distinguishes the special edition of the Honolulu *Advertiser*, which commemorates the opening of the mammoth new Royal Hawaiian Hotel, and in which apparently every local advertiser has taken space to congratulate the owners of the hostelry. This reproduction illustrates the care and skill that characterize almost every detail of the large edition.

A border should function in marking the limits of an advertisement without seeming to obtrude. In short, it should not be "seen"—unless looked for especially. But the most marked improvement you could make by simple means would be to pyramid the advertisements; that is, group them in the lower right-hand corner of each page. In that position the reading matter is likewise grouped and made more convenient; it is also given the appearance of greater amount. In addition, the systematic placing of advertisements according to the pyramid gives the pages as a whole and throughout the paper an effect of order that pleases. On one issue at least the reading matter of a page is sandwiched between advertisements, a condition that should never prevail. Avoid mixing display faces in single advertisements. While the same errors respecting the regular editions are apparent in your special holiday edition of thirty-six pages, it is nevertheless commendable, particularly from the standpoint of the amount of advertising and in spite of the fact that the distribution of ink is not as even

The *Honolulu Advertiser*, Honolulu.—Your mammoth "Royal Hawaiian Hotel" special edition is superior to most editions of a similar nature produced in the States. The presswork on the halftones is a revelation in the possibilities when the right kind of plates are secured and inking is right. There is no filling up, even in broad expanses of highlight sections, which is the more remarkable in view of the fact that the edition is on ordinary news stock. Where the *Advertiser* scores particularly, however, is in the composition of advertisements, most of them being unusually effective, as the one reproduced demonstrates. There are instances that are not all they should be, notably where lines are set wholly in caps. of condensed Cheltenham Bold. These advertisements would, of course, be better if such display were in upper and lower case; yet the condition referred to is exceptional. Some of the single-column newsheads with three hand-set lines in the main deck would be improved if they were stepped: the first flush at the left, the second centered, and the third flush at the right of the column, as most of them are. The first page of the news section is excellent. The edition as a whole shows that you have a hotel of large size that undoubtedly provides every convenience.

RUMFORD PUBLISHING COMPANY, Rumford, Maine.—Your special Christmas shoppers' edition is in most respects very good; but one of the first things seen does not please. The newsheads on the first page are too crowded, the hand-set lines of the main decks being full-column width, set in caps, and line-spaced too closely. They are not clear and do not invite reading. Open them up a little — by all means! Advertisements are excellent in the main; they are simply arranged, forcefully displayed, and thoroughly readable. A minor fault is the use, sometimes, of lines set wholly in extra-condensed Cheltenham Bold. We wish this ugly, misshapen style of type had never been invented; it keeps more advertisements from being good than almost anything else the writer knows about. Except for that, the page advertisement of the Rumford Jewelry Store is decidedly fine, "metropolitan" in the best sense of the term. We like the fact that plain rule borders are used practically altogether; by their use you eliminate one of the most frequent causes of poor advertising typography, i. e., ornate borders. We suggest, however, that you avoid the over-black twelve-point face; reserve that for cards announcing deaths and, if need be, circulars about fire and live stock auction sales. The printing is excellent — we think the best of any paper we have reviewed this month. The pyramiding of the advertisements is another good point.

HENRY A. BROWN, Wallace, Idaho.—While presswork on the *Press-Times* is not bad, being average grade for the kind of press used, the excellent makeup of the first page would show to better advantage if the printing were better.

The Finest Quality
Hand-Tailored Suits
for Men and Young Men

THEY are meant for the "man who never buys."

usually has his suit custom-tailored at three times the price at which these hand-tailored suits are now selling. In this sale there is none of the bargain-table hysteria that results from a "slaughter" of low-grade clothing. *No hurry! No scramble!* No frantic struggle to grab the suit you think you want only to find it a "misfit" when you get it home. Remember: These are not merely good suits, they are as fine as any you can buy.

Shirts that were \$39.75
formerly \$49.75

JONES CLOTHING SHOP
JONESBORO, N.D.

Better type faces than one usually sees in newspaper advertisements, Kennerley and Goudy Handtooled, feature this advertisement by D. Bonnington, San Francisco, which has the further advantage of simplicity. It is eminently inviting to read and, more than that, is exceptionally readable.

is evidenced all through the paper. Plain rules are much better. A good point is the use of Cheltenham Bold almost exclusively for display; if it were not for the borders the advertisements would have a fairly harmonious appearance. We say fairly because the extra-condensed Cheltenham is often mixed with lines of regular proportions and sometimes, even worse, with the extended. Regardless of how it may appear at first, the contrast of thick and thin types of the same family is as unpleasing as that of two different styles of the same proportions — maybe more so — but not so bad, of course, as that of a thin face of one style with a fat face of another. An additional good feature about the paper, and a saving grace considering the heavy volume of advertising, is the fact that advertisements are consistently pyramided.

H. C. PADDOCK & SONS, Arlington Heights, Illinois.—We wish it were possible to satisfactorily reproduce one side (two pages) of your special four-page community dollar day section. It is exceptionally well arranged and displayed. It looks orderly and attractive. For the benefit of readers who may get a suggestion from it that they can apply locally we are taking the liberty of quoting from your letter as follows: "We never had a dollar day in Arlington Heights. Through the suggestion of our foreman, we called a meeting of the business men and put over a community dollar day. There were thirty-five firms which participated in the event. It was a great big success. As a community affair in which all business men participated equally, it was necessary that each store be on an equal footing, so far as the advertising was concerned. We hit upon a four-page supplement."

The Patchogue Advance, Patchogue, New York.— Except for the lines of the hand-set decks in the newsheads the first page is excellent; but the printing is very good is an important factor in its pleasing appearance. Advertisements are excellent in display and arrangement, also unusually forceful; but their appearance would be a great deal better if there were less mixing of different faces in display. You have too many type faces. Try to avoid the use of several type faces in single advertisements; if it is impossible to set the display in one or two faces, the types used should be related, especially as to shape. The use of extra-condensed in connection with other display in full-face styles of regular proportion is decidedly detrimental. A word of caution is necessary, too, regarding the number of points displayed within an advertisement: it is

far better to bring out two or three important features in strong display and hold the remainder in relatively small sizes of type than to attempt to display almost everything. This fault is by no means characteristic of all, or even a large proportion, of your advertisements, but of enough to justify the warning. Too many lines of display create the same confusion one experiences when several people are trying to talk at once. Over-display is not only confusing, but makes an advertisement uninviting in appearance and hard to read.

CHARLES WATERBURY, Elkhorn, Wisconsin.—Your advertisements are very good; composed in as simple a manner as their character and the nature of the businesses require; they are, in addition, appropriate for the size and circulation of the paper, inviting to read and readable, thanks to the commendable



At the Auto Show See the Locomobile

that presents no price barrier at twenty-two-hundred and fifteen dollars here! This has been accomplished through a reduction of four-hundred dollars on *Eight Sixty-Six* closed models and large reductions on other *Eight Sixty-Six* models that are strictly Locomobile in every detail of design and construction. The *Eight Sixty-Six* Sedan, Brougham, and Sport Roadster models are exhibited at the Auto Show for your verification of Locomobile's price as well as quality supremacy in the automotive industry. Also on exhibit . . . Model Ninety Suburban Seven Passenger and Model Ninety Victoria Sedan. Model Ninety Locomobiles are priced from **6,250 dollars to 8,500 dollars Here!**

"The Best Built Car in America" Locomobile Company of California, 230 Fulton Street, San Francisco, California
Telephone, Hemlock 3800 . . . Locomobile Sales and Service

LOCOMOBILE



To arrange the lines of an advertisement in other than rectangular form results disastrously oftener than successfully. In this one by Daniel F. Malloy, of the Monotype Composition Company, Oakland, California, the attention-arresting qualities of unusual contour mean no sacrifice of attractiveness and legibility. In an uncommon type face, too, there is an effect of distinction that the article advertised justifies.

simplicity of arrangement. From a purely artistic standpoint, they are not all they might be. In some of them condensed and extended type faces are mixed in the display, an instance of this, for your consideration, being the Hoffman advertisement, "The Sale That Women Have Waited For," at the bottom of which are two large lines of contrasting shape, the first in a condensed style, the second in an extended style of different design. The name line is needlessly large. If an advertisement is well written and functions in creating desire, as it should, there is no need of setting the signature large. When an advertiser sets his name so large it appears that he recognizes his copy is weak and figures on salvaging whatever he can from the prominent display of his name. We do not insinuate the condition applies in this instance; in fact, the copy appears very good.

Lacon Home Journal, Lacon, Illinois.—Your first page makeup is among the most attractive and satisfactory we have seen. The headings are of adequate size, not too large nor too small, and there is a sufficient variety. They are also nicely graded with respect to length and importance of the items over which they appear, which is likewise important. No false impressions are given as to the importance of the news they introduce. There are enough of them to give the paper an appearance of interest and not so many that the effect is at all cheap. On top of it all they are exceptionally well arranged on the page, and with printing of the best grade the first impression one gets of the *Journal* is a mighty good one. Indeed, the only thing of any consequence we find wrong about the paper is managerial rather than mechanical: there is by no means the amount of advertising such a fine paper deserves. We consider your local merchants are missing a good bet when a paper that ranks among the best for the size of the community is so poorly patronized. We would prefer to see plain rule used as border on advertisements rather than the diamond-shaped unit border which is almost exclusively employed.

BOYS' VOCATIONAL SCHOOL, Atlantic City.—The November issue of *The Producer* is commendable. The cover design is impressive, although it would be more attractive if the rules printed in black were lighter or thinner; a finer tone balance would result and the type, especially that below the cut, would have a better chance to score. We have so often expressed our objections to the use of ornaments and punctuation points for filling out short lines that we regret to find it still followed by any reader of this department. The page in question would be better if the black rule across the top and the ornaments along the short line "The" were eliminated; likewise the black rule underneath the last line (at the bottom of the page) and this last line pulled together and the ornaments between eliminated. Some of the points of weak-

ness mentioned about the cover apply to the title page, i. e., too extensive use of rules and too heavy rules. From the title page on through to the end the paper is excellent; the advertisements are away above average for this class of publication, in fact, as good as could be asked.

The Newark Union-Gazette, Newark, New York.—Except for the fact that some of the advertisements are overdisplayed—that is, too many points are emphasized—your special Christmas edition is very good.

The Midland Sun, Midland, Michigan.—Your "Second Development Edition" is excellent in typography, makeup, and printing. The cover in colors is attractive and impressive, and the advertisements are displayed and arranged in excellent taste. Pleasing type faces are used for the display, Goudy Hand-tooled predominating.

ROBERT D. MARTIN, Ovid, Michigan.—Upon unfolding your paper, the first thing that comes to our attention is that the lines of the hand-set decks in the top heads vary greatly. To create a balanced and pleasing effect such lines should be even in length. This can be done if you will establish twelve or thirteen characters as a standard and write the headings according to that, so wording the heads that there will not be more than one character more or less than standard in any line; this makes a line about four-fifths as long as the column width. With a little thought, it is a simple matter to write heads with the required number of letters; but it can not be done haphazardly and thoughtlessly. The arrangement of headings is excellent, and the printing is very good. Advertisements are unusually satisfactory with respect to arrangement and display, but their appearance is not all it should be. The leading cause is mixing faces, which is particularly objectionable, and the use of lines set in capitals of extra-condensed Cheltenham among lines of border and lighter face. The several unit borders you use are too weak, not especially in tone or strength but rather because they are not continuous like plain rule. Because it unifies and strengthens without seeming to obtrude or take attention to itself, plain rule is the ideal advertising border. Besides, uniformity results when all borders are plain rule; they need not necessarily be of the same weight, as you may use heavier rule for the larger advertisements. In the large displays, furthermore, you can achieve sufficient variety by using light rules double or triple. Such a variety is an advantage. The fact that advertisements are pyramided



Neat and interesting first page of the *Home Journal*, Lacon, Illinois, an ideal makeup for a small-town newspaper with headings of right size and number.

has much to do with the satisfactory appearance of the inside pages. If the advertisements were scattered over the pages without order their effect would not be so good, especially considering the variety of borders that are used and the noticeable mixing of faces.

EDWARD F. HERRMANN, Juneau, Alaska.—In typography and makeup the January issue of the *Alaska Magazine* is commendable. The cover, the design of which is a snow and ice scene, is interesting and pleasing. The halftones on the inside pages as well as the one on the cover are printed better than average, but the printing of the type matter is weak. The small size of Caslon is not a good type for the text matter, and we recommend a larger face (not body size, remember), one on the order of the Century, which is especially legible in the smaller sizes, something Caslon is not. The Century would be a little heavier and correct the fault mentioned respecting the Caslon's weakness in tone value.

HOW TO DO IT

A Study Course in the Selling, Advertising, and Marketing of Printing

By ROGER WOOD

Selling Printing

In the sale of printing the method of approach is just as important as the manner of approach. Is the method of your approach businesslike when you call on your prospects for the first time? Do you know what you are going to talk about when you get the interview, or do you leave it to chance, as most printing salesmen do? Printing salesmen may be divided into two general classes or types. One type represents the jovial, hearty, smiling chaps who fairly radiate that elusive quality which many people call personality—pleasant fellows, usually having a wide circle of friends. The other type—largely in the majority—are quiet, unassuming, even reserved, not-easy-to-get-acquainted-with fellows because they are not boldly assertive. Both of these types make good printing salesmen; but they will bring in business from distinctly different groups of prospects. The "good fellow" type is rarely a *creative* salesman. The bulk of his business will come through "social" contacts. He is a "joiner," and the larger his circle of friends and acquaintances is, the greater the volume of business he will produce. Most of the printing orders that he procures will be routine commercial work—printing bought on specification, and much of it will be a matter of *price*.

If he really has a strong personality he can overcome the handicap of *price* and *estimates* to some extent. He seldom plans his approach; he depends entirely on mental alertness—on ability to think a step ahead of the prospect—to make sales.

He is the type of chap who will say that "Salesmen are born"; that you can't read a lot of theory and apply it to everyday selling. He considers his ability to sell printing a gift, and while he can and does produce business, he has many handicaps and limitations. He can make fair money if he is a worker, but seldom do we find this type of salesmen making a great success.

The quiet, unassuming, and unassertive type of printing salesmen are *thinkers*, and because they are thinkers they plan their approach. Their progress is slower than the "good fellow" type, but it is steady; their progress is sure because they have a definite outline of action to follow. They think in terms of "What will printing do for this customer? Will it produce results for him?" instead of "How much commission will I make?" or "How big a job will it be?"

The quiet chaps need to consider their approach seriously because most of them are self-conscious, and quite often they allow a negative attitude to dominate the first few words of approach. Before we consider the difference between a positive and a negative approach, let us look at the various buyers.

Buyers of printing can be classified or grouped and analyzed because each class or type requires a different approach. Generally speaking, there are three types of buyers: The *ear-minded*, the *motor-minded*, and the *eye-minded*.



Roger Wood

The *ear-minded* gain their impression and make their decisions through what they hear. They are active people, capable of quick decisions, often impulsive, and seldom deliberate in their mental process or actions. This type is the best prospect for the "good fellow" type of salesman. Strangely enough, this type is greatly in the minority; they, too, are good fellows and can be met and cultivated more easily by social contact than by plugging. Perhaps one buyer in ten might be classed as *ear-minded*.

The *motor-minded* buyer is one who is mechanically inclined; he is deliberate in thought and action; he must feel, operate, and experiment with a thing before he will buy. To prove this theory, talk this over with an experienced automobile salesman, and he will tell you at once that he knows this "motor-minded" type, and that this type is the most difficult to sell. About two people in every ten are "motor-minded." This class is seldom found in positions that make them good prospects for the average printing salesman. Usually they are good prospects for the specialty printer.

Eye-minded: Seven out of every ten people are *eye-minded*; that is, they gain their impressions and base their decisions on what they see rather than from what they hear. Here is where the retiring type of printing salesman has an equal chance with the good fellow type. Yes, in most cases he has an even better chance, for he will take time to find out something about the prospect's business, his products, his markets, his distribution, the trade conditions, etc., before making his first call (see future articles on "Analysis").

Of course, buyers of printing may be divided into other groups; they may be catalogued and studied. The more time a salesman gives to studying classes and groups of buyers—just as an actuary of a life insurance company classifies and groups life insurance prospects—the more certain he will be of building up a profitable business.

Just for example, buyers may be divided into those who are quick to think and quick to make their decisions, and those who are slow to think and make decisions deliberately.

At least seventy per cent of the men who are in a position to give you a printing order are deliberate in their decisions and actions—are *eye-minded*. Because they are slow to think, they are not able to visualize a printed piece, are unable to form a mental picture of a booklet or a campaign from listening to a verbal or oral description or explanation. They must see at least a rough dummy of what they are expected to buy.

If you are anxious to improve your approach, try the plan of taking a dummy with you when you call on a new prospect. Of course, you won't sell more than ten per cent of the people you call on, even with dummies to help you. But if you have a dummy, layout, or sketch to show the prospect, you can crystallize and focus his attention on what you are trying to

interest him in. This plan will usually lead the conversation logically to what the prospect might be planning to do at that time in the way of printing or advertising . . . this will give you a clue as to how you can help him with your ideas or with ideas which your organization may be able to produce.

Just for a beginning, make up dummies for the ten lines of business you studied last January. These will be various sizes of booklets, folders, broadsides, four-page letters, dealer helps, package inserts, etc.—any form you consider suitable and applicable for the various lines of business you have selected.

Do this work yourself. Make rough pencil layouts to indicate type arrangement, artwork, and color. Take pains with this work. Have the finished job clean and as neat as you can. If you have a little artistic ability, use a colored pencil to give a subtle suggestion of color, but do not use too much color—just a spot or two. Simplicity in the use of color is as necessary as simplicity in type arrangement. The value of color in printing lies in its repression rather than in its lavishness.

When you have mastered the idea rather than the art of making layouts and dummies, make up a few to take with you when you make your calls on new prospects. Most of the large paper jobbers now maintain service departments for use of their printer customers. These departments will be glad to cooperate with you in planning actual dummies. They can help you in selecting the correct paper stock, in securing suitable artwork, and in many cases they can tell you where you can find men who can write advertising copy.

The whole future growth of the printing industry lies in the *creative* development of the business, and this creative development must come through the sales contact.

There are just two motifs that influence a printing sale: price and confidence. Any printer can sell on *price*, but confidence can be built up only through advertising and service. You can't expect to sell ideas unless your prospect has respect for your firm and is "sold" on the ability of your firm to do good printing—the kind of printing that will produce *results*. Personally, I would not think of making a call on a new prospect if I had to do the missionary work and make "cold calls." There is not much chance of interesting a prospective buyer of printing who has never heard of you or your firm.

There are five steps to a printing sale: Attention, confidence, interest, desire, and action. Advertising will take care of the first three steps at much less expense than a salesman, and do it better, too. This leaves the salesman to create desire and close the sale. We will frankly admit that this is the hardest part of the job—sometimes taxing the salesman's ability to the limit.

Are you following the plan of selecting ten lines of business each month and thinking of what you would do to advertise that business as explained in this department last January? If you are, you are now starting on your fourth set.

There are less than three hundred different kinds of business in the United States, according to recent chamber of commerce reports. If you follow the plan outlined, in three

years you will have covered each kind of business. Since you learn something from each as you progress from month to month, in three years you will become a trained marketing counselor.

It would require four years of study at a university for you to master any profession, and there is no profession that offers such unlimited earning possibilities as that of a real marketing counselor. Truly, the study of "actual practice" will pay for the time, thought, and attention you give to it.

If you have not already done so, start in this month. It is not too late to start. The entire course of Selling Printing in this department—while built up on the chart published in the January issue—is based on this plan of "actual practice."

What Should a Printer Spend for Advertising?

The amount of your advertising expenditure depends on what you want advertising to do for you. If you expect advertising to produce immediate business, it is then a question of how much you want and what profit you expect to make on this new business. Then, how much of this profit are you willing to devote to advertising?

Let us suppose that your shop did a gross volume of one hundred thousand dollars worth of business during 1926, and suppose you operated your plant on a twenty-five per cent margin of profit above cost and overhead, including your own salary. You may have reason to believe that you are going to lose some of this volume, say twenty-five per cent, and also that your shop should show a margin of twenty-five per cent increase over last year.

In other words, you want fifty thousand dollars worth of new business. To get this it would be advisable to make an outright appropriation of five thousand dollars for advertising. This could be budgeted as a monthly program (not campaign).

If you budgeted three hundred dollars a month for advertising, that would represent thirty-six hundred dollars a year. This would leave fourteen hundred dollars that could be used for a direct-mail campaign. This special campaign might cover a period of sixteen weeks and, if sent to a selective mailing list—not your regular monthly list—would result in a good volume of new business because it would be augmented by your monthly advertising. In other words, it would be an intensive drive for immediate results.

If you view advertising as a means of building your business over a long period of time, you must consider your advertising as a part of your marketing and selling cost. Then it is wise to base your yearly advertising budget on the gross volume of anticipated business rather than on past business, as some industrial or manufacturing organizations do.

Now, once more, for the sake of clearer understanding, let us take a printing plant with a gross volume of one hundred thousand dollars. If it is operated on a twenty-five per cent margin of profit (gross), an appropriation of five per cent (of the gross profit, not gross sales) would give approximately one hundred dollars a month for advertising. A creditable monthly house-organ can be issued for one hundred dollars, and would cover from one thousand to fifteen hundred names of selected

<i>Printers' Own Advertising</i>	
WHAT EVERY PRINTER SHOULD KNOW ABOUT ADVERTISING	
<i>Printer's Own Mailing List</i>	May, 1927
<i>Effective Forms of Printers' Advertising</i>	June, 1927
<i>How a Large Printer Should Advertise</i>	July, 1927
<i>How a Small Printer Can Advertise</i>	August, 1927
<i>How to Get the Most Out of Your Advertising</i>	September, 1927
<i>The Kind of Copy a Printer Should Use</i>	October, 1927
<i>Can Advertising Take the Place of Printer Salesmen?</i>	November, 1927
<i>Ten Rules to Follow</i>	December, 1927
<i>Summary</i>	January, 1928

prospects. If this kind of advertising is done persistently, is truly representative of the quality of work your shop produces, and is followed with sales calls, you will find your business growing steadily from month to month, from year to year; not a sudden growth, to be sure, but a steady, normal increase.

How about the small printer? Is five per cent of his gross sales enough to spend? Yes. However, the small printer can profitably spend six or even seven per cent of gross sales for advertising. In most cases, his selling cost is not as great as the printer who does a gross annual volume in excess of seventy-five or one hundred thousand dollars.

The printer who is doing less than fifty thousand dollars worth of business a year must view his advertising appropriation from a different angle. If his monthly volume is fairly balanced during ten months of the year (allowing for two slow months during the summer period), then his appropriation could be budgeted evenly over the twelve months.

For the printer who is not trained in cost accounting but does know the essentials of estimating, it might be a far better plan to base his advertising appropriation on a percentage of gross sales instead of on gross profit. If he is doing a business of thirty thousand dollars a year and will plan to spend three per cent of it, this is sufficient to allow nearly seventy-five dollars a month that might be spent on an eight-page house-organ covering a list of eight hundred names.

This three per cent should be figured in on each job, the same as overhead; it is just as legitimate an item of expense as insurance, depreciation, or rent.

SUMMARY.—A printer may follow one of two plans: basing his advertising estimate on gross profit or on gross sales. Either plan is practical. Do not regard advertising as invested capital. Advertising is a part of your overhead.

The Proper Approach

Especially Written for "How to Do It"

By ALLEN W. RUCKER

Associated With the King Printing Company, Bristol, Tennessee

EDITOR'S NOTE: In the February issue we said we would attempt to secure inspirational "How to Do It" articles from each of the ten foremost advertising counselors associated with the printing industry. Here is another of these articles. Allen W. Rucker is one of the ten men who may justly be called merchandising counselors.

Every man wants more business—from the illiterate foreigner with six dirty children, clipping hair and shaving faces in a one-chair shop, to the manufacturer with acres of ground.

Practically every one of them is rendering a service or delivering a product that fills some human need and desire.

All around them, by the hundreds and the thousands and the tens of thousands, are men and women who want what these business men make or sell simply because they *want* their natural cravings satisfied.

Let the printer find out *who* these people are, *where* they live, and *what* they want. Let him fix first in his own mind *how* his customer's service or merchandise will fill these wants.

Then let him go to his customer and say, "Look here, old man—here are 10,000 people who buy goods like yours; their total monthly purchases are \$10,000. Could you afford to spend \$500 to sell them?"

"Now, \$500 will buy about 30,000 printed pieces in three different forms, and mail them under 1½-cent postage. Your margin of profits is about thirty per cent, isn't it? All right, then—all you need is \$1,500 worth of business to pay for the effort; all above that is pure velvet, with good will thrown in.

"Could you fail to get a paltry \$1,500 worth of business from ten thousand prospects, solicited three times each, a total of thirty thousand—get that—a total of thirty thousand chances? Then, why not?"

It is my experience that a business man doesn't give two whoops and a hurrah for a hundred dollars worth of time, type, ink, presswork, and paper, but that he is perfectly willing to buy a thousand, two thousand, or five thousand dollars worth of business for the same amount.

All that is needed to sell him is a knowledge of who, and where, and why, and when, and how, and what of the other fellow's business. He buys.

Is there any more to be said? Well, yes; no man wants to buy printing—he buys what printing will do. Simmons, who made several millions selling hardware, used to say:

"Don't sell 'em augers—nobody wants to buy augers. Sell 'em holes, and they'll have to buy augers to make holes."



Window Dressing the Print Shop Office

Especially Written for "How to Do It"

By C. WILLIAM SCHNEIDEREITH

EDITOR'S NOTE: From Baltimore, the home of "good printing," comes this very valuable article. We sincerely believe that ninety-seven per cent of the printers who read this department will find a decidedly worth-while idea in what Mr. Schneidereith has written. Many thanks, Mr. Schneidereith.

How to sell, when to sell, why to sell. We are cajoled, threatened, and browbeaten with theories, policies, and philosophies of the science of selling, until our brains are awhirl. And, quite seriously, as we should, we read, listen, and observe—we who would stay in the vanguard.

Manfully do we take our own medicine. Printed salesmanship is employed; personal salesmanship then charges the line, and crashes through. The objective is gained, an order taken.

Then, or even before, it is probable that the customer is curious to see what type of shop is to handle his fond order. Again, it may be necessary to discuss some detail of procedure in the printer's office. He visits that office.

Now, then, Mr. Printer, what does he find? Does your office (your salesroom) reiterate and emphasize the arguments of your printed and personal sales forces? Or is it just some little fenced-in corner of the shop, cluttered up with dust and litter, without semblance or fact of orderliness, much less attractiveness? Do these things make any impression upon this prospect or customer? I leave it to your own intelligence!

Clean up, dress up your office. Make it a real asset in your scheme of business getting and confidence building. Make it bright and cheerful. Have enough simple but substantial office furniture. Decorate the walls with samples of fine printing, unique and interesting exhibits of the craft, preferably something that might have a bit of story to it. Have these neatly framed and fittingly hung. Keep current numbers of a few leading trade magazines close at hand, a bookcase with reference works, and, most important, have samples of your own work neatly filed in any of a number of ways, ready for use when needed.

Above all, make cleanliness and orderliness the watchword. Then, when the highly cultivated customer, Jonathan Doe, indicates on the telephone that he desires your presence in his office to discuss the intricate details of his next catalogue or mailing piece, try this on him:

"Mr. Doe, I shall be glad to do as you request, but let me make an alternate suggestion; if it is not too much trouble to you, why not have this conference in my office? I believe we can more quickly and intelligently decide these factors here, because at my finger tips are samples of papers, engravings, typography, color combinations, and binding. Here you need not attempt to visualize what is proposed; I can show you."

It's dollars to doughnuts he says, "Fine idea—I'll be there!" Set the stage, and the show is on—with yourself in the title role.

EDITORIAL

Our Equipment Number

THE arrangements for our combined equipment and craftsman exposition number are now so well advanced that a somewhat complete outline of the contents may be presented. The red thread—or the theme—running through the whole is development and progress through better equipment, better methods, and advanced processes.

Taking the last quarter century as the basis for our operations in text and illustration, THE INLAND PRINTER for August will salute the printing house craftsmen as a monumental force in the progress of our industry through their "Share Your Knowledge" campaign. A prize of fifty dollars in gold will be given for the best essay or poem describing or saluting this "monumental force." This competition is limited to members of the craftsmen clubs.

Two of the leading articles will be headed "Twenty-five Years of Progress With Better Equipment" and "What the Typefounders Have Done to Increase Composing-Room Efficiency." Needless to say they will be written by men who have contributed a big share to this progress—men who have been in the thick and thin of every movement for the betterment of the industry in the last quarter century. "St. Louis' Place on the Typefounders' Map" is recounted by N. J. Werner, who is well and favorably known to our readers through his many articles on foreign and domestic typography. St. Louis as the home of the Central Type Foundry had much to do with the shaping of present-day typography.

"What New Inventions Have Done for the Pressroom" is another valuable contribution by a printer of national reputation. "What New Inventions Have Done for the Bindery" is ably answered by A. M. Hughmark, who will be favorably remembered by our older readers as the editor of our Bookbinding department fifteen or more years ago. Frank M. Sherman, beloved by all trade compositors, will tell us "How the Typesetting Machines Have Increased Printing Production"; Harry L. Gage, than whom there is none better, describes "The Influence of the Typesetting Machine on Better Typography"; Louis Flader, the commissioner of the photoengravers, vouches for "The Influence of Photoengraving on Better Printing"; while G. R. Wheeler, the art director in the printing house of Magill-Weinsheimer, Chicago, discusses "The Influence of Commercial Art."

"What the Paper Industry Has Done for Printing Progress" will be eminently discussed by leading paper manufacturers and jobbers. Paul Butler, vice-president of the J. W. Butler Paper Company, Chicago, will discuss the jobbers' part in the common cause. There will also be an article by one of the leading craftsmen on "What the

Craftsman Has Done Toward Better Printing," and Elbert Hubbard II writes about the influence of the elder Elbert Hubbard and the Roycrofters on the development of better printing in this period.

"Dad" Gage, for many years treasurer of the United Typothetae of America and one of the wheel horses in the typothetae movement, will tell us "What Typothetae Has Done Toward Better Printing"; Secretary John C. Hill, of the Baltimore Typothetae, will show "How Typothetae Has Helped to Elevate the Printing Industry," and Edward A. Harris, formerly secretary of the Maine Typothetae, will discuss "The Influence of the Local Typothetae Secretary."

Possibly the most interesting feature of this great issue is a symposium of opinion on "The Greatest Influence in the Industry in the Last Quarter Century," written by the leading printers of the day. We will just mention a few contributors: Charles Francis, "Bilfaf," Fletcher Ford, Isaac H. Blanchard, Edward E. Bartlett, Roy T. Porte, Edward T. Miller, Joseph Borden, John J. Deviny, Norman T. A. Munder, John Henry Nash, J. Horace McFarland, Edward Passano, Julius Weyl, Major Berry, Charles P. Howard, Kimball Loring, William J. Onink, Elbridge Palmer, Charles Stinson, Louis Bockmann, A. B. McCalister, John Clyde Oswald, E. E. Nelson, William Edwin Rudge, George H. Carter, Fred W. Ritzmann, Toby Rubovits, A. L. Lewis, Bill Schneidereith, William S. Rossiter, Benjamin Moulton, "Dad" Mickel, John B. Cowan, Haywood H. Hunt, Oliver Wroughton, Douglas C. McMurtrie, John Marder, etc., etc.

The exhibits on display at the Graphic Arts Exposition will be thoroughly discussed, so that the visitors may have full knowledge of what they can expect to see and find displayed. Thus they may make their visit more profitable from an educational point of view. And, of course, the magazine will be richly illustrated in the text pages as well as with inserts in two and four colors.

An Appreciation

THE cover design of this issue of THE INLAND PRINTER is the work of David Henry Mallalieu, Philadelphia, and has been courteously furnished by the Lanston Monotype Machine Company. The design is made up of monotype material exclusively.

The W. F. Hall Printing Company, Chicago, furnished the beautiful insert opposite page 56. The four-color process plate was originally used in *Sculpture*, the sixth of a series of brochures on Chicago life, activities, and development, published by this great printing concern. The statue of Sheridan, by Gutzon Borglum, as shown, is generally recognized as one of the noblest conceptions

of the great hero of the Civil War. The heroic spirit displayed by the impressive figure on his prancing steed inspires awe and respect, and the noble setting given to it by the artist in the color reproduction appropriately expresses sympathetic understanding. As an example of high-grade advertising within the "good will" sphere, this series of brochures represents the finest attempts we have ever seen.

The four-page typographic insert in two colors facing page 64 was furnished complete by the Oscar F. Wilson Printing Company, Rockford, Illinois. In typography and presswork it is an example of the better grade of catalogues now being published by manufacturers everywhere. There was a time when it was thought necessary to use all black-face type in machinery catalogues and to print them in black and red; this stage is happily passing. This insert evidences that pleasing type faces may be used to advantage. As the demand for better catalogues is increasing, this sample insert will be appreciated by our readers.

The Postal Bills

THE sixty-ninth congress adjourned March 4 without giving American business the postal relief it had prayed for. Whatever the cause was is immaterial; what is of all-absorbing interest is that the bills somehow were lost in the shuffle. The president of the National Editorial Association and the legislative committee of that organization worked to the last minute for the passage of the Cummins bill to do away with government printing of envelopes, but to no avail; it went by the board. The bill for the reduction of postal rates on printed matter, H. R. 13446, had the same fate.

This means that no postal relief can be had in 1927, possibly not even in 1928, unless more drastic means to obtain such relief are employed. We have now for nearly two years been pestering our senators and representatives with petitions in the form of letters. Daily they have been bombarded with such epistles as those interested saw fit to write; but they had no effect.

Our senators and representatives, as a rule, receive a heavy mail almost daily. This mail represents anything from an application for a job to a request for an increased tariff on sugar or on rawhides. Thus one letter to them is the same as another; it makes no more impression than water on a duck's tail. Nor would it be reasonable to expect anything else; for letter writing for the purpose of making impressions on busy men is about as ineffective as the use of the telephone in sales promotion. If we could forget that typewriters and telephones were invented we would probably make more headway.

All the lame ducks have now been chased out of the pond; only the live ones are on the surface, and they are anxious to stay there for some time. It therefore seems to us that the most practical way to obtain needed postal relief from the seventieth congress is by direct contact — by playing practical politics.

Let's go direct to the senators and representatives, each in his own district and state, and impress upon them how necessary new postal legislation is. Or let the leaders among us do so. In practically every state in the Union we have printers who are leaders in politics as well as in other social activities. Offhand we could name almost a

hundred; but it isn't necessary. Their word has great weight in party councils and like gatherings, when spoken at the right time and place. Let them approach the congressmen direct. It surely will have more effect than stacks upon stacks of letters. The next election is only a little more than a year off, and fences must be strengthened. There are many possibilities contained in this suggestion. Let's play practical politics.

Apprentice Training

NEVER before in the history of the printing industry have such golden opportunities been offered to the ambitious young man who starts to learn his trade. The tendency to help the right kind of young men is greater today in a majority of plants than it ever has been before. In addition to this we have our trade journals which give information of much value. We have our home study courses, our trade schools; we have, in fact, the most extensive system of trade education so far devised. Through these agencies one who will apply himself and who possesses natural ability, may become in every sense of the word a true craftsman.

The statement above is clipped from an editorial in *The American Pressman* for February. We reproduce it here because it voices our sentiment on this important problem. The apprentice who wants to learn the trade thoroughly, who wants to become a master in his trade, has a golden opportunity before him. There are exceptions to the general rule, of course, more such exceptions than are visible on the surface, but thanks to the combined efforts of the apprentice committees of the unions and the employers they are generally weeded out. In such printing centers as New York and Chicago these committees are working hand in hand according to rules mutually agreed upon. They are particularly anxious to safeguard the interests of the apprentice. In most cases, this is an easy matter, as employers as a rule are fair-minded; in other cases it is not so easy; but the committee insists on a square deal for the apprentice in all cases.

Our Estimating Course

THE observant reader will notice on page 82 of this issue of THE INLAND PRINTER that we have inscribed "The End" on the estimating course of printing which we commenced in the issue of November, 1924. Thirty lessons in all have been given to our readers, comprising everything that should go into an estimating course.

First we gave an outline of the Standard Cost Finding System for Printers, showing how the costs of the different items in printing production should be figured and applied to the job at hand; then, from innumerable data gathered in a long life of practical experience, we furnished production records for every manual operation in the printing trades and for every machine now in existence; and lastly we took up concrete examples of estimating, covering jobs of everyday use as well as some more complicated ones.

It was a long and tedious work; but we are pleased to say that it has been highly appreciated by our readers, which is the most valued appreciation to the earnest worker. No other recognition of the merit of the work would be valued half as much by the author.

We wish to say the course will be put into book form at once. To the many readers who have requested us to do so, this will be welcome news. It will probably be ready for the market by the middle of the summer.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

Great Plans Being Laid for Craftsmen Exposition

IN order to make the Fourth Educational Graphic Arts Exposition, to be held in Grand Central Palace, New York city, next September, as interesting as possible, the management is taking great pains to gather material and exhibits which will be appreciated by the various classes of visitors attending.

Arrangements are now being made with Robert N. Williams, of New York, well known as a writer, to show a most remarkable collection of ancient Mongolian type and printing processes that were used more than 2,000 years ago. In spite of their age the small wood blocks can still be used in making multiple impressions in the same primitive way.

This ancient layout will be augmented with some other almost prehistoric exhibits, one of which will be a collection of fabric upon which figures were duplicated by an unknown printing process, believed to have been a primitive style of offset, found in excavations near those of Count Prorok in Carthage. Contrasted with these will be the most modern of printing presses and new processes that will prove most absorbing to layman and expert alike.

Approximately one-half of the available floor space in Grand Central Palace has been allotted to exhibitors. One has only to visualize the area of three average size city blocks with displays of all manner of printing machinery, paper, accessories, and finished specimens of modern processwork to come to a realization that the array will be unusually interesting.

Coincident with the Graphic Arts Exposition will be a series of conventions most conveniently arranged. These include the International Association of Printing House Craftsmen, United Typothetae of America, International Association of Electrotypers of America, Employing Bookbinders of America, International Trade Composition Association, the International Printers Supply Salesmen's Guild, and other associations.

Naturally the attendance will be large, as there has never been an exposition held at the same time with such a large group of conventions directly connected with the graphic arts industry. This fact will make it doubly attractive to those connected with the printing industry who reside in distant cities or foreign countries, and who find it difficult to make frequent trips to the metropolis. When the exposition opens on

Labor Day, Grand Central Palace will be the Mecca of thousands of American and foreign figures in the graphic arts industry.

ANNOUNCEMENT is made of the winners in the contest held to secure the most artistic and striking poster for the Fourth Educational Graphic Arts Exposition. Members of the jury for the competition, which was held under the auspices of the Art Alliance of America, were: Charles B. Falls, Charles Dana Gibson, William Edwin Rudge, Peter Helck, Dean Cornwell, Rockwell Kent, Jon O. Brubaker, and Alon Bement, *ex-officio*.

More than two hundred posters were entered in this event, which brought forth an extraordinarily well thought-out exhibit of unusual and beautiful effects. After much deliberation the judges awarded the first prize of \$250 to J. M. Mitchell, second to Herbert F. Roese, and third to Hajo Christoph. Honorable mention went to M. J. Musial, Mary Virginia Bell, E. J. Bistram, Charles H. Blodgett, and Gustav B. Jensen. A reproduction of the winning poster will be shown in this magazine next month.

Watermark Defeats Forger

Records of changes in the watermark of Artesian bond, manufactured by the Whiting-Plover Paper Company, recently saved a six-million-dollar estate for the rightful heirs, through the testimony of Edward A. Oberweiser, the secretary of the company.

The will was filed in the probate court of Cook county, Chicago, by Edward C. Koester, Michigan convict on parole, and was alleged to be the last testament of Edwin B. Jennings, a Chicago bachelor-recluse, who died in 1923. When the distinguished attorneys of Koester learned that Mr. Oberweiser was ready to testify that the paper upon which the will was written could not have been manufactured until after 1921, while the will bore a date in 1918, they asked permission to withdraw from the case and the court acquiesced. A continued hearing was granted by the court, following Koester's departure from the courtroom after these disclosures were made, but attorneys for the heirs-at law, eight second cousins, believe there will be no further effort to press the probate of this will. This is one instance where a watermark was necessary.

Value of Printed Product Shows Increase Over 1923

THE Department of Commerce announces that, according to data collected at the biennial census of manufactures taken in 1926, the establishments engaged primarily in printing and publishing, or publishing alone, reported, for 1925, a total output valued at \$2,269,638,230, an increase of 12.3 per cent, as compared with \$2,021,355,739 for 1923, the last preceding census year.

The total for 1925 is made up as follows: Newspapers and periodicals printed and published, or published only—subscrip-

tions and sales, \$398,338,060; advertising, \$923,272,673. Books and pamphlets printed and published, or published only, \$154,991,493. Job printing, general, \$669,937,423; newspapers and periodicals printed for publication by others, \$56,488,175; books and pamphlets printed for publication by others, \$46,716,345. Sheet music and books of music, \$14,133,306. Miscellaneous products, \$5,760,755. Of the total value of output of the industry as a whole, \$1,447,661,177 was contributed by newspapers and periodicals,

SUMMARY FOR THE INDUSTRY AS A WHOLE: 1925 AND 1923

	1925	1923	PER CENT INCREASE
Number of establishments	21,051	20,452	2.9
Wage earners (average number)	251,273	246,455	2.0
Maximum month	Dec. 259,472	Dec. 253,976	
Minimum month	Aug. 246,749	Aug. 243,100	
Per cent of maximum	95.1	95.7	
Horsepower	408,310	357,048	14.4
Wages	\$ 438,832,974	\$ 399,387,583	9.9
Contract work	138,872,030	117,950,134	17.7
Cost of materials (including fuel and electric power)	610,058,696	585,935,675	4.1
Value of products	2,269,638,230	2,021,355,739	12.3
Value added by manufacture	1,659,579,534	1,435,420,064	15.6

\$806,887,417 by book and job printers, and \$15,089,636 by the music branch.

In 1925 the industry as a whole was represented by 21,051 establishments, of which

PRODUCTS, BY CLASS AND VALUE, FOR THE INDUSTRY AS A WHOLE: 1925 AND 1923

CLASS	1925	1923	PER CENT INCREASE
Number of establishments.....	21,051	20,452	2.9
Book and job.....	10,322	10,075	2.4
Music.....	109	110	-0.9
Newspapers and periodicals.....	10,620	10,267	3.4
Products, total value.....	\$2,269,638,230	\$2,021,355,739	12.3
Newspapers and periodicals, printed and published, or published only.....			
Subscriptions and sales.....	\$1,321,610,733	\$1,154,786,177	14.4
Advertising.....	398,338,060	360,592,708	10.4
Newspapers.....	923,272,673	793,593,469	16.3
Subscriptions and sales.....	892,094,122	803,497,387	11.0
Advertising.....	230,580,880	222,559,646	3.6
Periodicals other than newspapers.....	661,513,242	580,937,741	13.9
Subscriptions and sales.....	429,516,611	351,288,790	22.3
Advertising.....	167,757,180	138,333,062	21.3
Books and pamphlets.....	261,759,431	212,955,728	22.9
Books and pamphlets printed for publication by others.....	154,991,493	135,278,737	14.6
General.....	773,141,943	703,134,978	10.0
Books and pamphlets printed for publication by others (1).....	669,937,423	623,046,840	7.5
Books and pamphlets printed for publication by others (1).....			
Books and pamphlets printed for publication by others (1).....	56,488,175	36,892,993	53.1
Books and pamphlets printed for publication by others (1).....	46,716,345	43,195,145	8.2
Books and pamphlets printed for publication by others (1).....	14,133,306	14,163,414	-0.2
Books and pamphlets printed for publication by others (1).....	5,760,755	13,992,433	-58.8
All other products.....			

(1) The inclusion of the items for "Newspapers and periodicals printed for publication by others" and "Books and pamphlets printed for publication by others" results in duplication in the 1925 total to the amount of \$103,204,520 and in the 1923 total to the amount of \$80,983,138. These items, which enter into the cost of production of the newspapers and periodicals and of the books and pamphlets published but not printed by the same establishments, are covered by the values and receipts for advertising as reported by these establishments.

Joins U. T. A. School of Printing

Tilmor Farrow, formerly superintendent of the Franklin Press, Detroit, and head of the typographical layout department of Corday & Gross, Cleveland, has been appointed to the faculty of the U. T. A. School of Printing, Indianapolis, as an instructor in design and typography.

Apprentices Graduated

Twenty-three apprentices of the Government Printing Office received their diplomas from Public Printer Carter at the graduation exercises held in Harding Hall March 10. It was an inspiring program, and Mr. Carter is to be congratulated for his efforts in the matter of apprenticeship training.

Exhibition of Advertising Art to Be Held

The sixth annual exhibition of advertising art will be held May 4 to 28 at the Art Center, New York city. It is the purpose of this exhibition to show forcefully that good art and good advertising are consistent and to emphasize the importance of illustration and its intelligent handling in advertising. For information regarding entrance requirements, fees, etc., write to the exhibition committee, Art Directors Club, New York city.

Utility Heater Company Wins Suit

The suit brought against Francis X. Smith by Charles H. Cochrane, proprietor of the Utility Heater Company, charging infringement of Cochrane's patent 1,530,932, was tried before C. Frank Crawford, arbitrator, and resulted in an award totaling \$1,356.50 in favor of Cochrane. The arbitrator also ordered that "Francis X. Smith cease and desist from making, selling, or otherwise causing to be used any reflecting gas heating device for use on or in connection with printing presses, which infringes Cochrane's patent." Mr. Cochrane states that Francis X. Smith has refused to pay the award, and

until he does all use of the infringing Skelly heaters is illegal, and he is issuing notice to the trade that such heaters should not be used unless such royalty is paid.

McMurtrie Welcomed to Chicago

A testimonial luncheon was tendered Douglas C. McMurtrie by the American Institute of Graphic Arts of Chicago at the City Club, March 18. President Paul Resinger officially welcomed Mr. McMurtrie with the statement that the Chicago Institute was glad to welcome him to its ranks. Mr. McMurtrie gave the members something to think about when he told of the need for better typography — typography that would be more original and less of the copy-cat style. He cited many famous types that are nothing but faithful reproductions.

American Photo-Engravers' Convention

The American Photo-Engravers' Association will hold its 1927 convention at the Mayflower Hotel, Washington, July 14.

John Clayton Now in Australia

It will be of interest to our readers to know that John Clayton, former advertising manager of the District of Columbia Paper Company and before that connected with the Buckley, Dement Company, is now actively engaged with his brother in sales promotion work in Sydney, Australia. A recent letter from him states that he believes Sydney is a veritable paradise in some respects and rather peculiar in others.

John Clyde Oswald Resigns

Word has been received that John Clyde Oswald has resigned his position as secretary of the New York Employing Printers Association. He will continue in service until after the Graphic Arts Exposition, which will be held September 5 to 17. Mr. Oswald will be president of Abbott Press and Mortimer-Walling, Incorporated, which is a consolidation of the two concerns. Mr. Oswald formerly published the *American Printer*.

Plan Mark Twain Memorial School

At the semiannual meeting of the Nevada Press Association, held at Reno last month, it was decided to establish a Mark Twain memorial school of journalism at the University of Nevada. This is the culmination of a plan that was instituted by THE INLAND PRINTER and the Nevada Press Association several years ago. The original plan called for a small memorial in the form of a monument to be erected to the memory of the noted humorist. But eastern editors demanded something more suitable and one offered to contribute \$10,000 toward a fund of \$100,000. Solicitation of funds from newspaper men throughout the United States will begin shortly.

B. N. Selkirk, of the Gardnerville *Record-Courier*, was named president of the association, and W. C. Black, of Lovelock, was named secretary.



THE printing department of the McKinley High School, Canton, Ohio, has just completed what is believed to be the first paper exhibit ever held in connection with a school in the United States. The idea of the paper exhibit as furnished by manufacturers was first conceived for the printing classes and student body, but was made available to the general public. The exhibit opened January 31 and closed February 25.

April, 1927

Continental to Handle Goudy's Types

As briefly stated in the March issue of THE INLAND PRINTER, the Continental Typefounders Association, New York city, has been appointed exclusive selling agency for the Village Letter Foundry types as cast under the personal supervision of Frederic W. Goudy. These types include such faces as Kennerley, Goudy, Baskerville, etc.

Newspaper Contest Staged

A better newspaper show and contest was featured at the recent mid-winter meeting of the Wisconsin Press Association, held at Madison. Practically one-third of the country weeklies of the state participated. The contest was held in the rotunda of the state capitol. Thirty-eight papers won prizes. The officers were reelected for another year. They are: John A. Kuyers, De Pere, president; Merlin Hull, Black River Falls, vice-president, and L. H. Zimmerman, Burlington, secretary and treasurer.

Illinois Press Association

A decidedly interesting meeting of the Illinois Press Association was held at Springfield March 24, 25, and 26. The meeting started with a banquet in the Gold Room of the Abraham Lincoln Hotel on the night of March 24, at which prominent state officials made short addresses. The main business of the meeting got under way on the morning of March 25. Lawrence Murphy, of the School of Journalism, University of Illinois, gave an interesting report on education; there was a demonstration on "Fraudulent Advertising," given by Roscoe Heyet and H. A. Dryden, of the Association of Newspaper Classified Advertising Managers; and Martin Heir, editor of THE INLAND PRINTER, conducted a school on estimating printed matter. From then on until the close, the meeting was one round of instruction and entertainment after another.

Adolph Hess Starts Company

Adolph F. Hess, after twenty-three years with the F. Wessel Manufacturing Company, has gone into business for himself under the name of A. Hess & Co., with offices at 225-241 West Thirty-fourth street, New York city. During the many years Mr. Hess



Adolph F. Hess

was connected with the Wessel company he was brought into close touch with many problems of the photolithographers and photoengravers. He has also had much to do with the development of rotogravure, and as a consequence is well fitted for his new venture, which is selling machinery for photolith and photoengraving.

Mr. Hess will also act in a consultant capacity for any one who is contemplating changing or adding to his plant.

"American Printer" Sold

M. C. Robbins and his associates have purchased the *American Printer* from the widow of the late Matthew J. O'Neill. Mr. Robbins is connected with *Advertising and Selling* and the *Gas Age Record*. Edmund G. Gress will continue as editor.

Butler Company Decides on Cartons

The J. W. Butler Paper Company has decided that on or about June 15 it will package bonds, ledgers, writings, thin papers, bristols, and cardboards in cartons. This announcement is of great interest to printers, as this method of packing affords protection against dirt, reduces waste, and facilitates handling.

I. Van Dillen Sails for Europe

I. Van Dillen, secretary of the Bartlett-Orr Press, New York city, and president of the New York Employing Printers Association, left April 2 on the *Majestic* on a trip that will take him to all the large cities and important printing centers of the Old World. Mr. Van Dillen is making the trip that he may observe at first hand various printing processes employed in Europe at the present time.

"Practical Hints on Presswork"

The above is the title of a new book on presswork written by Eugene St. John and being published by The Inland Printer Company. It will be ready for distribution about the time this magazine is received.

Written in a thoroughly practical manner by a practical pressman, this book will fill a long-felt need. It has a flexible fabrikoid cover — one that can stand a lot of abuse. A more complete review of this book will appear next month.

Empire School Graduates Twenty

Nineteen young men and one young woman were recently graduated at the ninth semiannual commencement of the Empire State School of Printing, Ithaca, New York. The commencement address was made by Fred A. Walker, president of the Publishers Association of New York city. Ross W. Kellogg, director of the school, awarded the certificates. Though the school is but four years old it is doing a wonderful work.

International Printing Exhibition

An international printing exhibition will be held in Cologne, Germany, from May to October, 1928. The plan of the exhibition is to show the graphic arts industry in its entirety as a union of intellectual, technical, and economical processes. With that thought in mind, the exhibit will be departmentalized as follows: Daily newspapers, technical installations and auxiliary equipment, periodicals, book printing, art, the trade unions, the German press in foreign countries, press and traffic, press and art, paper, photography, and the exhibits from foreign countries.

It is this last department that is of especial interest to our readers, and they are urged to take part in special and exclusive groups. Further information may be had by writing to Internationale Presse-Ausstellung, Köln 1928, Köln-Deutz, Germany.



An original New Year's greeting in the form of a burlesque of the so-called "Elementary Typography" (see N. J. Werner's article in the October, 1926, issue of THE INLAND PRINTER). It was produced by compositors of a large Munich printing office.

Miller Saw-Trimmer Awarded Decision

On March 15, Judge Gibson, of the United States District Court, Pittsburgh, handed down a decision in the case of Anthony Eschenbach *versus* Miller Saw-Trimmer Company. It was charged the Miller electric sheet heater and drier, a well known attachment for Miller automatic presses, was an infringement of the plaintiff's patent. The court held the patent void and dismissed the suit.

Pacific Craftsmen to Hold Conference

The second annual conference of the Pacific Coast Society of Printing House Craftsmen's Clubs will be held June 24 and 25 at the Multnomah Hotel, Portland. An interesting program is being formulated, and a number of men prominent in the industry have signified their willingness to attend, among them John J. Deviny, Perry R. Long, George Ortley, Henry Lewis Bullen, John Henry Nash, and several others. Mr. Bullen's collection of recent Old World printing will be on display.

Bartlett Off on Another Journey

Edward E. Bartlett, president of the Bartlett-Orr Press, New York city, director of linotype typography for America and chairman of the International Typographic Council, sailed April 2 on the *Majestic* on another typographic journey to Great Britain and the Continent. While abroad he will visit and confer with the four European members of the council, will investigate certain new type faces, and will pass on certain new designs now being considered for introduction abroad and in America.

Insurance Company Issues Book

The Policyholders' Service Bureau of the Metropolitan Life Insurance Company has issued a report on "Methods of Handling Display Advertising in a Newspaper Plant." The report describes successful methods used by small city dailies, medium sized dailies, and large city dailies. The methods described are taken from actual practice in each case and deal with the handling of display advertising from the reception of the order to the final settlement of the account. Several forms in use by different newspapers are reproduced. Copies of the report may be had without charge on application to the home office of the company, 1 Madison avenue, New York city.

Rare Proof Sheets Secured

Proof sheets of Balzac's historical novel, "Sur Catherine de Medicis," which illustrate the novelist's practice of practically rewriting his work after it had been set in type, have recently been obtained by the University of Chicago. The collection of proof sheets is rare, most of the famous writer's proofs having been destroyed. The collection was acquired for the university through the generosity of Miss Shirley Farr, of the class of 1904.

Every sheet in the collection is covered with bewildering and illegible marks in Balzac's handwriting, corrections whose profusion no printer would tolerate today. The practice helped to impoverish not only the printers but Balzac as well.

Directoplate Company Appoints Dickinson as Sales Manager

The Directoplate Corporation, Chicago, announces the appointment of Clarence W. Dickinson as sales manager. He has long been connected with offset lithography, having started with Harris Automatic Press Company with its first offset press sale.

In Memoriam

A. HEUMOS, senior member of the Printers' Machinery Corporation, Chicago, died February 20. His son, Ray A. Heumos, who has been his assistant for several years, will succeed him as secretary and treasurer.

A. H. CHILDS, president of S. D. Childs & Co., Chicago printers and stationers, died March 10. Mr. Childs was sixty-five years of age and had been connected with the company since 1878. He was treasurer of the National Association of Stationers.

FREDERICK B. COZZENS, president of the Kenfield-Leach Printing Company, Chicago, died suddenly from an attack of acute indigestion at his office Friday, March 18. Mr. Cozzens, who was sixty-two years old, started his work as a printer on the Chicago *Evening Journal*. He saved enough money from his earnings to start a trade composition business of his own. In 1911 he bought the Kenfield-Leach Company and remained as its head until his death.

THOMAS S. HOMANS, designing engineer of the Intertype Corporation, died February 26 in Brooklyn, New York. He worked with the Mergenthaler Linotype Company from 1904 to 1912, and during this period designed the Model 5 linotype. In 1912 he joined the Intertype company. He is responsible for the designing and developing of the first intertype. Since that time he has had fifty-one patents issued to him covering improvements on the intertype. His death marks a distinct loss to the printing trade.

THE RECENT DEATH of Walter Lippincott, of the J. B. Lippincott Company, Philadelphia, marks the passing of one of that generation of American publishers who served their profession during the reconstruction days following the Civil War. In his early years he was associated with his father, Joshua B. Lippincott, founder of the present company. As executive assistant in various capacities, Walter Lippincott was instrumental in enlarging the standard Lippincott lines and developing the sales and publicity departments. To him much credit is due for many of the policies which made the company one of the foremost publishing houses in America.

JESSE E. CHAPLER, a well known St. Louis printer, died on Saturday, March 12, aged seventy-one years. At one time he had charge of the Inland Type Foundry's specimen printing department. Later he was for many years in the ad-setting department of the *Republic*, and when that paper was bought by the *Globe-Democrat* he became associated with the office of the latter paper. In recent years he was proofreader for the day shift of the composing room. In May last he had to quit work because of cancer.

Consolidate New York Houses

The American Type Founders Company has leased the store, basement, and first floor of the building located at 104-112 East Twenty-fifth street, New York city, with the intention to eventually consolidate its New York city branches at the above location. George E. Packard will be in charge of the new branch as manager. O. E. Zimmer, manager of the company's uptown house, and B. F. Conner, manager of the branch at 96 Beekman street, will be assistant managers.

Personal and Other Mention

THE HOWARD PAPER COMPANY, Urbana, Ohio, has prepared a broadside showing how halftones may be printed on its bond paper.

A. C. C. HOLTZ, general manager of *The Argus* and *The Australian*, Melbourne, Australia, is about to visit the United States to study newspaper methods. He will be accompanied by his wife and two daughters.

R. O. VANDERCOOK, maker of Vandercook proof presses, recently completed a trip from St. Louis to Denver by auto bus. He expressed a liking for that mode of travel, and especially recommends it for vacationists.

APPOINTMENT of Honorable Charles B. Spatz, of Boyertown, Pennsylvania, as regional secretary of the eastern division of the National Editorial Association, was recently announced by President Herman Roe. Mr. Spatz is a past president of the Pennsylvania Weekly Press Association and is a member of a family which boasts four generations of newspaper publishers.

HARRY A. HOOKER has been appointed secretary and account executive of the Hurja-Johnson-Huwen Advertising Agency, Chicago. Mr. Hooker has been associated with the printing and advertising business during the past twenty-five years, having served as advertising manager of the J. W. Butler Paper Company and the Austin Machinery Corporation, Chicago.

A. R. CARNIE, vice-president of the New York Litho Group and a valued contributor to the columns of THE INLAND PRINTER, has been appointed New York resident sales manager of Edwards & Deutsch Lithographing Company, of Chicago and Milwaukee. He succeeds A. A. Failmetzger. Mr. Carnie has a thorough, practical knowledge of the lithographing trade.

LESLIE EUGENE DENNISON, for a number of years connected with the *Herald* and the *Globe* of Boston as proofreader, passed through Chicago recently on his way to the Printers' Home in Colorado Springs, to which he has been admitted. Mr. Dennison, in the last fifteen years, has devoted most of his spare time to the interests of apprentice training. He has been secretary of the apprenticeship committee of Boston Typographical Union for the last four years and has had quite a bit to do with the success of this committee, both as lecturer to the apprentices and in arranging programs for such lectures.

THE INLAND PRINTER

HARRY HILLMAN, *Editor-in-Chief* MARTIN HEIR, *Associate Editor*Published monthly by
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NEW YORK ADVERTISING OFFICE, 41 PARK ROWADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
632 SHERMAN STREET, CHICAGO

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.
 RAITHBY, LAWRENCE & CO. (Limited), The Thanet House, 231 Strand, London, W. C., England.
 PENROSE & CO., Farrington Road, London, E. C., England.
 WM. DAWSON & SONS, Cannon House, Breams Buildings, London, E. C., England.
 ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
 ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
 F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
 H. CALMELIS, 150 Boulevard du Montparnasse, Paris, France.
 JOHN DICKINSON & CO. (Limited), Cape Town, Durban and Johannesburg, South Africa.
 A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

BOOKS AND SYSTEMS for printers and publishers. Complete illustrated catalogue free. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

BUSINESS OPPORTUNITY for a first-class printer with ability to take charge of plant; must have first-class references; can buy interest after proving ability, etc.; best climate in the South, winter and summer, in Piedmont section; 30,000 people; one other shop with linotype and cylinder; 30 cotton mills and city and county; two colleges; largest railroad center between Washington and Atlanta. "The hub city of the Southeast." Parties must have A-1 references. For further particulars address P. O. BOX 364, Spartanburg, S. C.

FOR SALE — A very well established, modernly equipped, medium-sized printing plant; 2 cylinders, 3 platen, small bindery and composing room; an exceptional opportunity for one or two practical men to purchase all or a half interest in a good plant on a fair basis; long lease, low rent, located close to loop district in Chicago; a going business; present owner's health necessitates change. A 602.

FOR SALE: JOB PRINTING PLANT — 2 Miller feed and 1 open press; 150 fonts type, much of it almost new; bindery and office machines and equipment; located center of large industrial district near Chicago; doing profitable business at present; owner wants to go Southwest; price \$4,500, \$1,500 cash, balance 2 1/2 years. Detailed information on request. A 631.

PRINTING PLANT FOR SALE — Located in the Oklahoma oil fields, doing job and commercial printing; equipped with automatic machinery that is in perfect condition; organization consists of nine employees and has been established several years. This is a sound business investment, not merely a living. Write A 608.

JOB PRINTING BUSINESS, established in 1891, and a small stock of stationery for sale in a thriving town of 11,000; must be sold to close an estate; reasonable rent; small capital required. MISS C. MONSEL, 92 Second street, Ilion, N. Y.

FOR SALE — One-fifth interest (or can arrange for control) in one of the oldest and largest linotype, monotype and makeup plants in Los Angeles, Calif. If interested, write to O. L. RANDALL, 119 1/2 S. Bronson avenue, Los Angeles, Calif.

FOR SALE

ONE EACH, 8 by 12 and 12 by 18 Chandler & Price Gordon press, including Miller Automatic feeder with pump, Sprague motor and rheostat, Sprague motor pedestal, fountain, chases, pulley, and all necessary equipment; also two Model 7 Type A dictaphone dictating machines, 1 Model 7 Type B dictaphone transcribing machine; all of the above in perfect condition. Also, an assortment of imposing stones, galleyes, sticks and metal and wood type, in various quantities and sizes. Real bargains while they last. Correspondence invited. Will sell feeder units or presses and accessories separate if desired. A. E. BOYCE COMPANY, Boyce bldg., Muncie, Indiana.

SWINK CYLINDER PRESS — Takes sheet 25 by 38, has two form rollers, fly or tape delivery, 2 H. P. D. C. motor, chases, extra set roller stocks; good running condition, perfect register; f. o. b. St. Louis, \$650.00. PONATH-BREUER PRINTING COMPANY.

LUDLOW in good running condition; 56 Ludlow type fonts, 12 to 60 point, all popular faces; three 20-case steel mat cabinets, accessories, etc. A real bargain. S-K-H TYPESETTING CO., 149 W. Ohio street, Chicago.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER CO., 261 Broadway, New York city; 166 West Jackson Blvd., Chicago.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

BOOKBINDERS' MACHINERY — New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-134 N. Campbell avenue, Chicago.

FOR SALE — Friel & Friel check imprinter, practically new. THE RIVERSIDE PRESS, 41 Franklin street, Buffalo, N. Y.

FOR SALE — 40-inch Sheridan "New Model" paper cutter. A 599.

Megill's Patent

SPRING TONGUE GAUGE PINS

Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen.

Megill's Gauge Pins
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent

DOUBLE-GRIP GAUGES

Reg. U. S. Pat. Office



VISE GRIP. For any job, heavy stock or long runs. \$2.50 set of 3.

HELP WANTED

Composing Room

COMPOSITOR — We want a top-notch man with imagination and initiative who can produce work that has real merit and character, without the aid of layouts and detailed instructions; a real artist in his line; working conditions and surroundings ideal, in a live city near Chicago. A 624.

Executives

PRINTING EXECUTIVE — Capable taking complete charge of rotary press equipped plant, manufacturing a specialty; excellent opportunity with real future for the right man. Reply in confidence, stating experience, qualifications and salary, to A 626.

WANTED — Assistant to general manager of large printing plant located in Chicago; must know practical details of plant management, estimating and handling of customers and their instructions; expected to relieve manager of details, etc.; must be between 35 to 40 years of age. A 632.

MISCELLANEOUS

LEARN LINOTYPING or Intertyping at home spare time study; steady work, \$55 a week. The Thaler system of linotype operation, together with a complete all-metal Thaler Keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 24 Legal bldg., Washington, D. C.

Pressroom

WANTED — Men above the average; line-up and O. K. in large cylinder pressroom, large edition pamphlet bindery foreman, job pressroom foreman, 15 presses; above positions with large open shop, Western New York; applicant must write fully of experience, age, references, and salary expected, in confidence for attention. A 609.

Salesmen

SIDELINE MEN can make money selling our JIC liquid paste to newspapers, magazine publishers, and printers; used by such papers as New York World, Cincinnati Enquirer, Cincinnati Post, Louisville Courier-Journal, Ginn & Co., The Macmillan Co., and over 3,000 others; sold in gallon pails and kegs, also 60-gallon barrels; a repeater. JIC DEPARTMENT, Jasmine Ink Corporation, Norfolk, Va.

SALESMAN — There is an opening with a large and representative printing ink house for a real producer. Write giving full particulars as to qualifications, stating whether you have experience in this or allied lines; state also salary expected. All information held in confidence if desired. A 629.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way, keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Largest linotype school in the country; established 20 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks \$100. EMPIRE SCHOOL, 206 East 19th street, New York; telephone: Gramercy 5733.

OPERATING TAUGHT thoroughly and efficiently; time enough to qualify allowed every student; our students get and hold jobs. Write CLEVELAND LINOTYPE SCHOOL, 211 High avenue, Cleveland, Ohio.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN with long practical experience as such in every class of bindery work in existence, including machinery; a strictly reliable man with good executive ability; wants position, anywhere. A 548.

BOOKBINDER wants position; all-around man, 22 years' experience all kinds of bindings; 15 years stamping and finishing on same. A 630.

Composing Room

COMPETENT JOB COMPOSITOR desires steady situation; 9 years' experience; young, married; union; use neither booze nor tobacco; fast quality compositor, willing worker (no pressman); \$42 or over. Write or wire E. I. HILL, 303 S. Rush street, Ranger, Texas.

LINOTYPE MACHINIST-FOREMAN desires position with large printing concern; can handle machines, operators and copy; in present job five years; want permanent position; non-union. A 623.

MACHINIST-OPERATOR and printer, 32 years' experience, wants position; speed above average; first-class both ends; will invest money. E. MAYO, Typo. Union, Sun bldg., Detroit.

PRINTER, 20 years' experience, wants work in Southeast. Send full particulars. Will gladly answer questions promptly. A 625.

COMPOSITOR, 40, union, job or newspaper, wants to make change; East preferred; make-up and foremanship experience. A 628.

Managers and Superintendents

SUPERINTENDENT-FOREMAN — Practical printer, age 38, married; 12 years' experience as an executive, estimate, knows office details; typographer, both from an artistic and practical standpoint; thorough and practical experience in all branches; handle job efficiently; 25 years on high-grade work; now employed in New York city; wishes good connection anywhere; best of references. A 615, care Inland Printer, 41 Park row, New York.

SUPERINTENDENT OR PRODUCTION MANAGER — A practical man of wide experience and proven ability in the production of publication, commercial, catalog and process color work; a money maker for any plant that desires a real satisfactory result-producer; steady, reliable; good references. A 498.

MANAGER — A seasoned executive with practical experience in both mechanical and business ends desires a change; capable in buying, selling, estimating, production; well up in costs, credits and promotion; prefer a business ranging from \$100,000 to \$200,000 a year. A 617.

Pressroom

CYLINDER PRESSROOM FOREMAN, neat, efficient executive; 17 years' experience catalog, book, publication and job work; A-1 pressman on half-tone, color printing; expert mechanic; consistent, systematic producer with knowledge of composing room and bindery operation; employed at present in Chicago, but desire to make a change; will go anywhere for satisfactory connection; with last two concerns eight years; American, 35 years old. A 601.

WANTED WORK by a first-class cylinder and platen pressman; commercial, publication and color process work on one and two color presses; union. WALTER CAVELL, 266 S. Main street, care Tucker, Wilkes-Barre, Pa.

WANTED — Position as offset pressman, color or commercial work; young man. A 627.

WANTED TO PURCHASE

WANTED — A roll feed press for printing labels in colors; send full details in your very first letter, stating condition, price and full specifications. Also complete die cutting equipment for the above. THE TURNER TYPE FOUNDERS CO., 1729 East 22d street, Cleveland, Ohio.

WANTED — Harris S-1 two-color press. In reply state serial number and condition. A 568.

BUSINESS DIRECTORY

Art Work and Engraving Cuts

COMPLETE art and engraving cut service. Quality at lowest prices. Write for free samples. BALDA ART SERVICE, Oshkosh, Wis.

Automatic Card Presses

GLOBE TYPE FOUNDRY, 956 Harrison, Chicago, Ill. Buffum automatic card presses; hand lever presses; process heaters, inks and powders for "Raised Printing."

Blotters—Advertising

JOSEPH HOOVER & SONS CO., Market and 49th street, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia. Wire stitchers, perforators, punching machines, round corner cutters, tab cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses, hand stabbers.

JOHN J. PLEGER, 53 W. Jackson bld., Chicago. Stripping machines, reinforcing and tipping machines, round corner turning-in machines, roll slitting machines, strip end trimmers, hinged paper covering machines.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Largest and best assorted stock in New York city.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

Brass Rule

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

THE JOHNSON PERFECTION GAS BURNER

STOPS STATIC • ELIMINATES OFFSETTING

Twenty years of practical development are behind the leadership of this burner. The tried and proven principles that produce profits with satisfaction and certainty.

THE JOHNSON PERFECTION BURNER CO., Crown Building, CLEVELAND, OHIO

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.
Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalogue.

Chase Manufacturers

BARNHART BROS. & SPINDLER—See Typefounders.

Composing Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber. BARNHART BROS. & SPINDLER—See Typefounders.

Electrotypes' and Stereotypes' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Electrotypes' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Embossing Composition

STEWART'S EMBOSSED BOARD—Easy to use, hardens like iron; 53/4x9 1/2 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Heaters and Humidizers

THERE IS ONLY ONE Heater for printing presses that has safety shields; 10 models, gas or electric; also double capacity humidizers. Write UTILITY HEATER CO., 239 Centre street, New York.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Matrix Board

MATRIX BOARDS (dry floss), POROSIN brand. ROSENTHAL & CO., Röthenbach a. d. Pegn. Bavaria. Agents wanted.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Perforators

LATHAM MACHINERY CO., 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Plateless Process Embossing

PLATELESS engraving and embossing equipment. Send for circular. HUGO LACHENBRUCH, 18 Cliff street, New York.

Printers' Equipment

WANNER MACHINERY CO., 716 S. Dearborn street, Chicago. New, rebuilt and used equipment, materials and outfits.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 1310-1312 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; 400 East street, Springfield, Ohio; 1432 Hamilton avenue, Cleveland, Ohio; 223 W. Ransom street, Kalamazoo, Mich.; 4391-93 Apple street, Detroit, Mich.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat machinery, flat bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER—See Typefounders.

Punching Machines

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Ruling Machines

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Saw Trimmers

BARNHART BROS. & SPINDLER—See Typefounders.

Seals

BLANK SEALS for all sealing purposes. Capacity, million a day. Also printed and embossed. THE TABLET & TICKET CO., 1015 W. Adams street, Chicago. Telephone: Haymarket 3883.

Slitting, Perforating and Scoring Attachments

HOFF combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER—See Typefounders.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House, Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 109 S. Hanover st.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Des Moines, 313 Court ave.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West, 310 First ave.; Milwaukee, 125 Second st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-52 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brake and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

Wire Stitchers

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

Wood Goods

BARNHART BROS. & SPINDLER—See Typefounders.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

A BUSINESS OPPORTUNITY

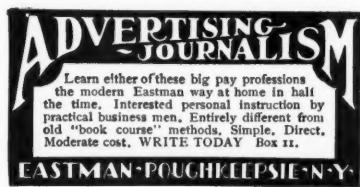
A practical, all-around printer— together with a seasoned advertising executive; between them controlling a large volume of printing—will consider an interest proposition from a going, medium sized plant in Chicago. Must be able to satisfy as to financial ability to carry out what would prove a very profitable arrangement.

Address: A-633 Inland Printer, Chicago, Ill.

COLOR PHOTOGRAPHIC SERVICE FOR COLOR PROCESS WORKERS

The highest quality sets of 3 and 4 color separation negatives and color guides can be furnished to you at a reasonable cost when color reproductions are wanted from Originals which can not be sent to your Plant.

FERNAND BOURGES, Color Photographic Service
242 West 56th Street, New York City Member of I. P. E. U. No. 1



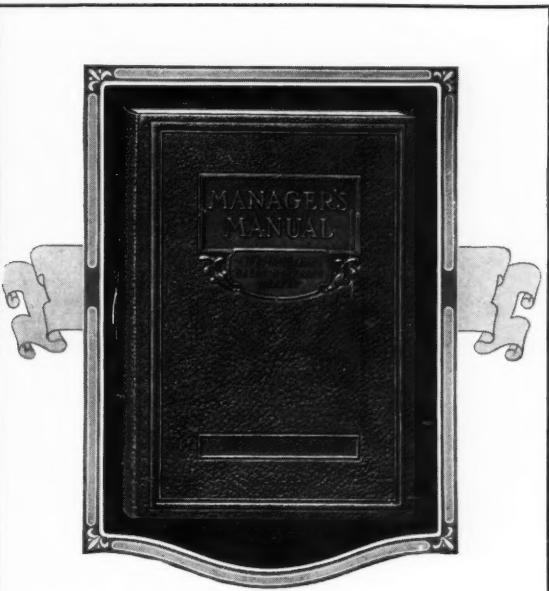
Learn either of these big pay professions
the modern Eastman way at home in half
the time. Interested personal instruction by
practical business men. Entirely different from
old "book course" methods. Simple, Direct,
Moderate cost. WRITE TODAY Box 11.

EASTMAN-POUGHKEEPSIE-N.Y.

IF YOU PRODUCE DIRECT MAIL—

You'll find POSTAGE—devoted to Advertising and Selling by Letters, Folders, Booklets, etc.—a good investment. Clip the heading of this ad, pin it to your letterhead and receive POSTAGE for 6 months. Bill for \$1 will follow. Every issue contains Direct-Mail Ideas you can use.

POSTAGE MAGAZINE, 18 East 18th St., New York, N. Y.

**Important Books Should Look Important**

When the Life Insurance Sales Research Bureau published its Manager's Manual, the importance of impressive covers was recognized.

All four volumes of this Manual are filled with information to help managers write more life insurance—important facts gleaned from years of experience. Molloy Made Covers are used to convey an impression of importance—they look important.

Through their handsome appearance Molloy Made Covers gain prestige for every book on which they are used. And by their extreme durability they add to its life of service—whether it goes into an insurance office or a machine shop.

Let us suggest a Molloy Made design for that important book you are bidding on. Samples and sketches gladly supplied to printers.

*There is a Molloy Made Cover
for Every Purpose*

MOLLOY MADE
THE DAVID J. MOLLOY COMPANY

2859 No. Western Avenue
Chicago, Illinois



Sales Offices
in Principal Cities



This little folder is just off the press and shows how well Leatherfold is adapted to the printing of fine-screen halftones of artistic and mechanical subjects. Write for it.



Here is a broadside printed on Leatherfold, which displays its effectiveness for four-color process reproduction. Use the coupon to get your copy.

Bradner Smith & Co.
333 S. Desplaines St.
Chicago, Ill.

- Please send me samples of Leatherfold in various weights.
- Send new folder. Broadside.
- Send dummies on Leatherfold—
Size of dummy ()
No. of pages ()
Weight stock ()

Name _____

Address _____



Leatherfold

If you want a paper with a smooth, level printing surface for halftones and fine-lined etchings—a paper that is able to stand up under punishment—then you want Leatherfold, the new folding enamel.

For the surface of Leatherfold is a high-finish surface, a good clean white in color, and you will find a clear quality to highlights and a depth to line and shadows that are reproduced on it.

At the same time, Leatherfold is a *folding* enamel. The coating is pliable, the body stock leatherlike in its toughness.

Whether Leatherfold

is used for the annual catalog, which, of course, gets plenty of hard usage, or the broadside, which is buffeted through the mails without a container, or the circular of many folds, it gives added assurance that the literature will be in "excellent physical condition."

The specimens in the illustration were printed on Leatherfold with good results.

You undoubtedly are planning a job now for which Leatherfold

would be just the thing. Give it a trial and a test.

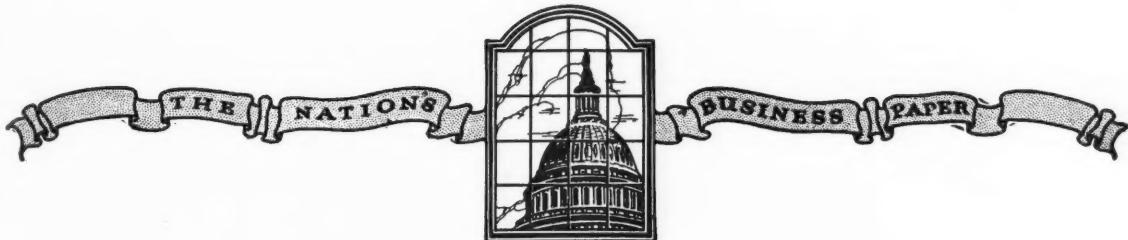
The coupon will bring samples and dummies to you.



BRADNER SMITH & COMPANY

333 South Desplaines Street
CHICAGO

ILLINOIS



HOWARD BOND

WATERMARKED

PAPER MERCHANTS

ALBANY Potter-Taylor Paper Corporation
 ALLENTOWN, PA. Kemmerer Paper Company
 ATLANTA Louisville Paper Company
 BALTIMORE B. F. Bond Paper Company
 BINGHAMTON, N. Y. Stephens & Company
 BOSTON John Carter & Co., Inc.
 Arthur E. Ham & Son
 BROOKLYN General Paper Goods Mfg. Co.
 (Env.)
 CHICAGO Midland Paper Company
 Parker, Thomas & Tucker Paper Company
 CINCINNATI The Chatfield & Woods Company
 CLEVELAND The Cleveland Paper Mfg. Co.
 COLUMBUS, OHIO The Diem & Wing Paper Co.
 CONCORD, N. H. John Carter & Co., Inc.
 DAYTON, OHIO The Buyer's Paper Company
 Reynolds & Reynolds Co.,
 (Tablets)
 DETROIT Chope-Stevens Paper Co.
 GRAND RAPIDS, MICH. Quimby-Kain Paper Co.

HARRISBURG, PA. Donaldson Paper Co.
 HARTFORD, CONN. John Carter & Company, Inc.
 INDIANAPOLIS, IND. C. P. Lesh Paper Co.
 KALAMAZOO, MICH. Birmingham & Frosser Co.
 LOS ANGELES Pacific Paper & Envelope Corp.
 LOUISVILLE, KY. Louisville Paper Co.
 MEMPHIS, TENN. Louisville Paper Co.
 MILWAUKEE, WIS. W. F. Nackle Paper Co.
 MINNEAPOLIS, MINN. Wilcox-Mosher-Leffholm Co.
 MONTREAL McFarlane, Son & Hodgson
 NEW ORLEANS The Diem & Wing Paper Co.
 NEWARK, N. J. J. E. Linde Paper Co.
 NEW YORK CITY Allen & Gray
 H. P. Andrews Paper Co.
 Bahrenburg Paper Corporation
 J. E. Linde Paper Co.
 M. & F. Schlosser
 White-Burbank Paper Co.
 OMAHA, NEBR. Marshall Paper Co.
 PATERSON, N. J. Paterson Card & Paper Co.

PEORIA, ILL. John C. Streibich Co.
 PHILADELPHIA, PA. Garrett-Buchanan Co.
 PITTSBURG, PA. The Chatfield & Woods Co.
 PROVIDENCE, R. I. John Carter & Co., Inc.
 PUEBLO, COLO. The Colorado Paper Co.
 RICHMOND, VA. Virginia Paper Co.
 SAN FRANCISCO Norman F. Hall Co.
 SIOUX FALLS, S. D. Sioux Falls Paper Co.
 SEATTLE Paper Mills Agency
 SYRACUSE, N. Y. J. & F. B. Garrett Co.
 SPRINGFIELD, MASS. John Carter & Co., Inc.
 TOLEDO, OHIO The Ohio & Michigan Paper Co.
 TORONTO Barber Ellis Company
 VANCOUVER, B. C. Columbia Paper Co.
 VICTORIA, B. C. Columbia Paper Co.
 WASHINGTON, D. C. Virginia Paper Company
 WEST CARROLLTON, OHIO American Envelope Co. (Env.)
 WINNIPEG Barkwell Paper Co.

HOWARD BOND

HOWARD LAID BOND

HOWARD LEDGER

HOWARD ENVELOPES

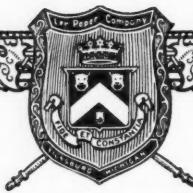
HOWARD WHITE AND BUFF POSTING LEDGER

THE HOWARD PAPER CO., URBANA, O.

New York Office
 280 Broadway

Chicago Office
 10 La Salle St.





A Fine Quality Not Usually Identified with Such a Practical Price

*W*HETHER it's a thousand letterheads or a million run, your logical choice of paper is Emblem Bond.

Clean of color, with a printing surface equal to the finest plates, and with an expensive crackle and "feel" to delight the most critical customer—yet withal very moderately priced—this good bond paper with its genuine watermark helps you get desirable business, helps you hold that business—*helps make that business profitable.*

Ask your distributor or write us direct for printed samples. Test them severely. Make any comparison you wish. You will be amazed—quite likely to standardize on Emblem Bond's fine quality at its practical price, just as so many other progressive printers have already done. At your command are white and eight bright, sparkling colors—from stock.

Emblem Bond

Manufactured By

Lee Paper Company

VICKSBURG, MICHIGAN

STOCKED BY LEADING DISTRIBUTORS THROUGHOUT THE COUNTRY

A Mill Brand
TUB-SIZED
AND WATERMARKED

Beauty and Long Life in BUCKEYE Papers



The Founder
WILLIAM BECKETT
1821 - 1895



HERE is now so much advertising that even in the most remote farmhouse the receipt of an advertisement is no longer a novelty. In large establishments so many advertisements are received that only those which have a special interest or an unusual appeal are likely to be read.

This condition makes it necessary for good printers and thoughtful advertisers to put out only advertisements of good taste and good quality. Inferior advertisements are no longer so economical as good ones, even though their cost be less.

Beauty is today and will be tomorrow the one unfailing assurance of attention. Nobody throws aside unconsidered a beautiful advertisement. Buckeye Cover, with its wide variety of well-considered colors and shades, and Buckeye Antique Text, with its soft and appealing surface, are unusual aids to beauty in the printed page.

Buckeye Cover and Buckeye Text are, moreover, of such sound materials and such careful making that they insure long usefulness without deterioration.

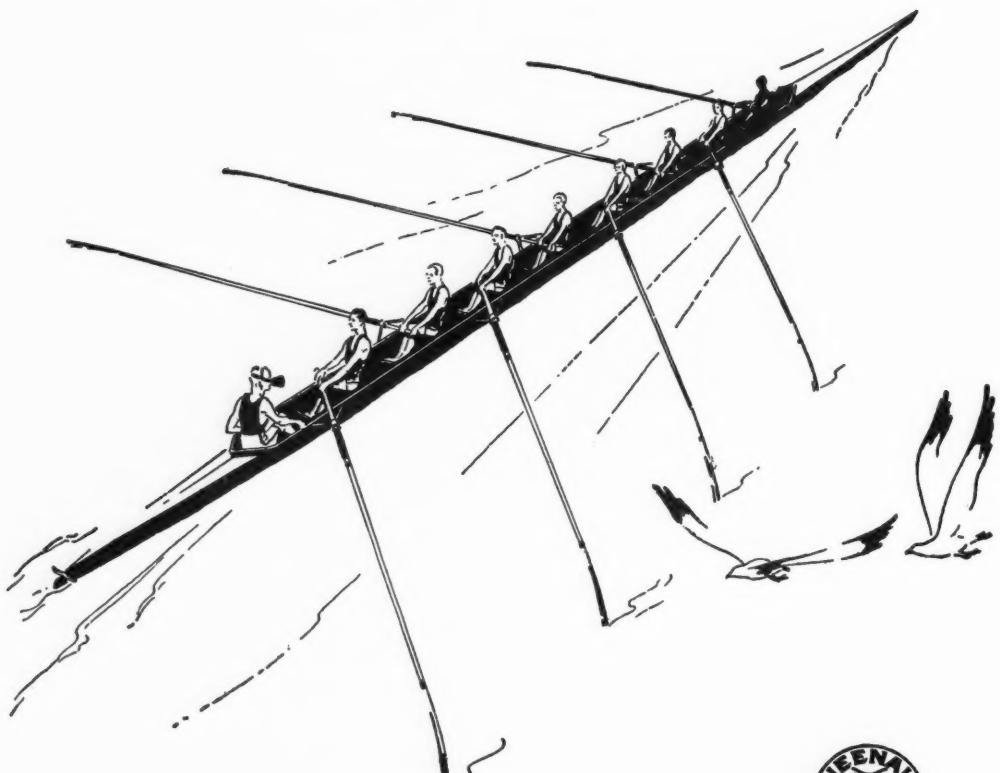
That advertisements should have a longer life is not generally understood. We have lately received two return cards from advertisements of Buckeye papers sent out in 1914.

The beauty of Buckeye papers secures attention; their quality gives them unusual periods of usefulness and the character of the papers provides the printer with an easily worked surface.

When you use Buckeye Cover or Buckeye Text you have the satisfaction of knowing that you are wasting no money and that you are conforming to a world standard of good form.

The Beckett Paper Company
Makers of Good Paper
In HAMILTON, OHIO, Since 1848

Action —



NEENAH PAPER



GET ACTION from your direct mail advertising through coordination, concentration, teamwork!

Every one of the fourteen distinctive shades in which CHIEFTAIN BOND is made is an individual star, hitting the mark straight and true. Used together, in a series or in a combination, what a striking ensemble!

In the printing end, where action means speed on the presses, quick drying, easy folding, there, too, CHIEFTAIN BOND excels. It is made to an unvarying standard, resulting in a much-to-be-desired uniformity that delights the printer. Its even, close-knit surface and pleasing finish take ink with quick-drying ease and preserve with clear-cut distinctness the detail of fine plates.

It's a dependable paper for men of action. Try it!

Chieftain Bond

DISTRIBUTORS

ALBANY, N. Y.	Potter-Taylor Paper Corporation	NEW ORLEANS, LA.	E. C. Palmer & Co., Ltd.
BALTIMORE, MD.	Barton, Duer & Koch Paper Co.	NEW YORK CITY.	F. W. Anderson & Co.
BOSTON, MASS.	W. H. Clafin & Co.	OKLAHOMA CITY, OKLA.	Kansas City Paper House
BUFFALO, N. Y.	Holland Paper Co.	OMAHA, NEB.	Field-Hamilton-Smith Paper Co.
BUTTE, MONT.	Minneapolis Paper Co.	PHILADELPHIA, PA.	D. L. Ward Co.
CHICAGO, ILL.	Parker, Thomas & Tucker Paper Co.	PITTSBURGH, PA.	Seyler Paper Co.
CINCINNATI, OHIO.	Standard Paper Co.	PORTLAND, ORE.	Blake, Moffitt & Towne
CLEVELAND, OHIO.	Petrequin Paper Co.	PROVIDENCE, R. I.	Paddock Paper Co.
COLUMBIA, S. C.	Epes-Fitzgerald Paper Co.	PUEBLO, COLO.	Colorado Paper Co.
DALLAS, TEXAS.	E. C. Palmer & Co., Ltd.	RALEIGH, N. C.	Epes-Fitzgerald Paper Co.
DENVER, COLO.	Carter, Rice & Carpenter Paper Co.	RICHMOND, VA.	Epes-Fitzgerald Paper Co.
DES MOINES, IOWA.	Carpenter Paper Co. of Iowa	ST. LOUIS, MO.	Acme Paper Co.
DETROIT, MICH.	Whitaker Paper Co.	ST. PAUL, MINN.	E. J. Stilwell Paper Co.
DULUTH, MINN.	Peyton Paper Co.	SAN ANTONIO, TEX.	San Antonio Paper Co.
HOUSTON, TEXAS.	E. C. Palmer & Co., Ltd.	SAN FRANCISCO, CALIF.	Blake, Moffitt & Towne
INDIANAPOLIS, IND.	Century Paper Co.	SPokane, WASH.	Spokane Paper & Stationery Co.
JACKSON, TENN.	Martins-Currie Paper Co.	SPRINGFIELD, MO.	Springfield Paper Co.
KANSAS CITY, MO.	Kansas City Paper House	TACOMA, WASH.	Tacoma Paper & Stationery Co.
LANSING, MICH.	Dudley Paper Co.	TAMPA, FLA.	E. C. Palmer & Co., Ltd.
LOUISVILLE, KY.	Southeastern Paper Co.	TOLEDO, OHIO.	Ohio & Michigan Paper Co.
LOS ANGELES, CALIF.	Blake, Moffitt & Towne	WASHINGTON, D. C.	Barton, Duer & Koch Paper Co.
MILWAUKEE, WIS.	Allman-Christiansen Paper Co.	WILKES-BARRE, PA.	Barton, Duer & Koch Paper Co.
MINNEAPOLIS, MINN.	Minneapolis Paper Co.	WORCESTER, MASS.	Charles A. Esty Paper Co.

EXPORT—NEW YORK CITY—American Paper Exports, Inc., and Parsons & Whittemore, Inc.

ENVELOPES—WAUKEGAN, ILL.—National Envelope Co., Div. United States Envelope Co.

WORCESTER, Mass.—Logan, Swift & Brigham Envelope Co., Div. United States Envelope Co.

"Note the Tear and Wear as well as the Test"

PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the  Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

Many thousand booklets must be



These merchants not only stock a full line of Warren's Standard Printing Papers, but are also equipped to handle volume tonnage direct from the mill

Albany, N. Y.
HUDSON VALLEY PAPER COMPANY
 Atlanta, Ga.
SLOAN PAPER COMPANY
 Augusta, Me.
C. M. RICE PAPER COMPANY
 Baltimore, Md.
THE BARTON, DUER & KOCH PAPER COMPANY
 Birmingham, Ala.
THE DIEM & WING PAPER COMPANY
 Boston, Mass.
STORRS & BEMENT COMPANY
 Buffalo, N. Y.
THE ALLING & CORY COMPANY
 Charlotte, N. C.
CASKIE-DILLARD COMPANY, INC.
 Chicago, Ill.
CHICAGO PAPER COMPANY
THE PAPER MILLS' COMPANY
 Cincinnati, Ohio
THE DIEM & WING PAPER COMPANY
 Cleveland, Ohio
THE PETREQUIN PAPER COMPANY
 Columbus, Ohio
THE CENTRAL OHIO PAPER COMPANY
 Dallas, Texas
OLMSTED-KIRK COMPANY
 Denver, Colo.
CARTER, RICE & CARPENTER PAPER COMPANY
 Des Moines, Iowa
WESTERN NEWSPAPER UNION
 Detroit, Mich.
BEECHER, PECK & LEWIS
 Fresno, Cal.
ZELLERBACH PAPER COMPANY
 Grand Rapids, Mich.
QUIMBY-KAIN PAPER COMPANY
 Hartford, Conn.
HENRY LINDENMEYR & SONS

Indianapolis, Ind.
CRESCENT PAPER COMPANY
 Jacksonville, Fla.
ANTIETAM PAPER COMPANY, INC.
 Kansas City, Mo.
MIDWESTERN PAPER COMPANY
 Little Rock, Ark.
WESTERN NEWSPAPER UNION
 Los Angeles, Cal.
ZELLERBACH PAPER COMPANY
 Louisville, Ky.
MILLER PAPER COMPANY, INC.
 Lynchburg, Va.
CASKIE-DILLARD COMPANY, INC.
 Memphis, Tenn.
TAYLOE PAPER COMPANY
 Milwaukee, Wisconsin
THE W. F. NACKIE PAPER COMPANY
 Minneapolis, Minn.
THE JOHN LESLIE PAPER COMPANY
 Nashville, Tenn.
BOND-SANDERS PAPER COMPANY
 Newark, N. J.
HENRY LINDENMEYR & SONS
LASHER & LATHROP, INC.
J. E. LINDE PAPER COMPANY
 New Haven, Conn.
STORRS & BEMENT COMPANY
 New Orleans, La.
THE DIEM & WING PAPER COMPANY
 New York City
HENRY LINDENMEYR & SONS
LASHER & LATHROP, INC.
THE ALLING & CORY COMPANY
J. E. LINDE PAPER COMPANY
THE CANFIELD PAPER COMPANY
 Oakland, Cal.
ZELLERBACH PAPER COMPANY
 Oklahoma City, Okla.
WESTERN NEWSPAPER UNION
 Omaha, Neb.
FIELD-HAMILTON-SMITH PAPER COMPANY

Philadelphia, Pa.
D. L. WARD COMPANY
CHARLES BECK COMPANY
 Pittsburgh, Pa.
THE ALLING & CORY COMPANY
 Portland, Me.
C. M. RICE PAPER COMPANY
 Portland, Ore.
ZELLERBACH PAPER COMPANY
 Richmond, Va.
B. W. WILSON PAPER COMPANY
 Rochester, N. Y.
THE ALLING & CORY COMPANY
 Sacramento, Cal.
ZELLERBACH PAPER COMPANY
 St. Louis, Mo.
BEACON PAPER COMPANY
MACK-ELLIOTT PAPER COMPANY
 St. Paul, Minn.
NASSAU PAPER COMPANY
 Salt Lake City, Utah
ZELLERBACH PAPER COMPANY
 San Diego, Cal.
ZELLERBACH PAPER COMPANY
 San Francisco, Cal.
ZELLERBACH PAPER COMPANY
 Seattle, Wash.
ZELLERBACH PAPER COMPANY
 Spokane, Wash.
ZELLERBACH PAPER COMPANY
 Springfield, Mass.
THE PAPER HOUSE OF NEW ENGLAND
 Toledo, Ohio
THE CENTRAL OHIO PAPER COMPANY
 Tulsa, Okla.
TAYLOE PAPER COMPANY
 Washington, D. C.
STANFORD PAPER COMPANY
 Wichita, Kansas
WESTERN NEWSPAPER UNION
 Export and Foreign—New York City
NATIONAL PAPER & TYPE COMPANY

S. D. WARREN COMPANY 01 M

be in the mails in two weeks

No matter how large the order, you can make definite delivery promises when you have a ready and reliable source of paper supply

A CUSTOMER wants a special mailing in a hurry. It is a large order. It is doubtful if the paper for the entire job can be found in stock. Delivery must be prompt. If the job isn't in the mails by a certain date, most of its value will be lost.

Do you realize why the paper merchant is the most reliable direct-mill source of supply in such an emergency—even more reliable than a mill representative?

There are two reasons: First, if the stock is a standard item, the paper merchant can call upon the reserve supplies of both mill and other merchants. He can offer an immediate delivery on at least part of the order. Second, if the stock is not standard size or weight and it must be made to order—he knows just where to start. He knows the equipment and capacity of not merely one mill but of many mills. Because of this knowledge, he will make no unnecessary motions—no false starts.

If speed is necessary—the merchant will

furnish more speed than anyone else. If the seeming impossibility can be accomplished, he will accomplish it.

And he furnishes this direct-mill service at less expense than any other factor. The cost of his service is spread over many items from many mills. Thus, you are paying merely a nominal selling commission for direct-mill service.

This service of the merchant eliminates the necessity for a separate representative for each mill, which would mean a large sales overhead and consequently an increased cost of paper.

These are some of the reasons why the paper merchant is a vitally necessary link between mill and market. He is the quickest, the most reliable and, above all, the most economical source of paper supply for the printer. If you are not dealing with him on mill shipments as well as on out-of-stock items, you are disregarding a valuable aid to speeding up production.

WARREN'S STANDARD PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding

ANY 101 MILK STREET, BOSTON, MASSACHUSETTS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

ONE OF GILBERT'S QUALITY BOND PAPERS



Radiance Bond reflects good taste

HARMONY in all details produces an effect of dignity and good taste. It is not harmonious for the printer to produce fine printing, lithography or engraving on cheap, flimsy papers for houses of reputation and dignity.

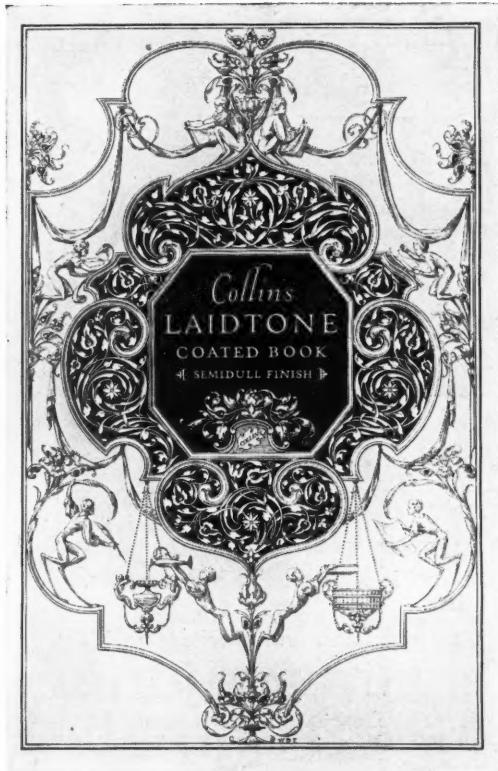
RADIANCE BOND is one of Gilbert's quality bond papers at a popular price, has fine printing qualities, excellent appearance and reflects good taste.

GILBERT PAPER COMPANY, MENASHA, WIS.



Boston, Mass.....	Von Olker-Snell Paper Company
Birmingham, Ala.....	Sloan Paper Company
Chicago, Ill.....	Bradner Smith & Company
Columbus, Ohio.....	Scioto Paper Company
Dayton, Ohio.....	The Buyer's Paper Company
Memphis, Tenn.....	Taylor Paper Company
Milwaukee, Wis.....	Bradner Smith & Company
Minneapolis, Minn.....	Swartwood-Nelson Paper Company
New York, N.Y.....	Bishop Paper Company, Inc.
New York, N.Y.....	Green, Low & Dolge, Inc.
Philadelphia, Pa.....	Garrett-Buchanan Company
St. Louis, Mo.....	Baker Paper Company
St. Paul, Minn.....	Inter-City Paper Company
Spokane, Wash.....	Spokane Paper & Stationery Company
Tulsa, Okla.....	Taylor Paper Company
Washington, D.C.....	R. P. Andrews Paper Company

A QUALITY PAPER AT A POPULAR PRICE



One of the FEW from THOUSANDS

EXPERTS said: "It can't be done". Nevertheless, a booklet printed on the paper that "*could not be made*" is one of the few specimens now being displayed by the American Institute of Graphic Arts in its Exhibit of Printing for Commerce, a selection from thousands of samples submitted, of the finest printing produced in America during 1926.

This specimen was printed on Collins Laidtone Coated Book, semi-dull finish—a coated laid paper that not only permits the perfect printing of the halftone dot, but actually invites such printing.

This booklet demonstrates the complete adaptability of a coated laid paper to the highest type of artistic printing. The exhibition of which it is a part is being shown in the large cities throughout the country. If you do not have an opportunity of seeing the exhibit and the "paper that could not be made", we shall be glad to honor your request for a copy of the booklet.

Collins Cover Papers, Laidtone Book, Laidtone Translucent, Laidtone Blanks, and Standard Cardboards are sold by America's Leading Paper Merchants.

A. M. COLLINS MFG. CO., PHILADELPHIA, PA.

The Greatest Salesman in the World

He never quits.

He never gets discouraged.

He finds nobody "in conference," misses no trains, wastes no time.

He makes no statements unauthorized by his employer.

His traveling expense is only two or three cents per call, and his total expense is known in advance to a penny. His sales also can be gauged by preliminary tests and the law of averages.

He can make thousands of effective calls a day, can cover the country in a week.

His message is timely and fresh, yet made without haste and with careful deliberation.

He is never tempted to "leave you flat" and take business with him.

He cooperates unselfishly—helps other salesmen do effective work—tells them what to say—follows up customers—creates leads.

He states his message by illustrations, graphs, and other symbols that reach the prospect's mind through the eye, always a more effective way than through the ear.

If you use him, you can control him absolutely—make him what you want him to be—impart to him your own ability.



Don't overlook this salesman. You can use him with profit. He can add tremendous creative drive and power to your selling. You already know his name—*Direct Mail Advertising*.



Good art work and cuts, good printing, and good paper, specially surfaced to give fine printing quality—these are the essentials.

That the finest coated paper comes from Cantine's is shown by the fact that the Cantine Mills today coat more paper than any other company.

Book of samples and name of nearest distributor upon request. Address Dept. 314.

THE MARTIN CANTINE COMPANY
Saugerties, N. Y.

New York Office, 501 FIFTH AVENUE

NOTE—To compete for the famous Martin Cantine awards for skill in advertising or printing, send to the Martin Cantine Company samples of all work you produce on any Cantine paper.

Cantine's

COATED PAPERS

CANFOLD
SUPERIOR FOLDING
AND PRINTING QUALITY

ASHOKAN
NO 1 ENAMEL BOOK

ESOPUS
REGULAR
NO 2 ENAMEL BOOK

VELVETONE
SEMI-DULL • EASY TO PRINT

LITHO C.I.S.
COATED ONE SIDE



Bannockburn Announcements

DECKLE EDGE

*Strength and Texture Like the Famous
Tweeds of Bannockburn, Scotland*

Using BANNOCKBURN ANNOUNCEMENTS to carry a message is like having a fine stage setting for an artistic performance. The charm and character of the paper in BANNOCKBURN ANNOUNCEMENTS furnish an atmosphere of fine quality and an air of substantialness to a sales appeal.

The unique texture and feathery deckles are full of expression. Three beautiful colors have been added to this popular line and a new Sample Portfolio will be mailed upon request. Show one to your customers and prospects. It will prove mighty helpful in selling.

*Our complete stock of ANNOUNCEMENTS comprises
29 Lines, 67 Shades, 42 Sizes, 21 Finishes — 642
items in all. A wonderfully comprehensive line.*

THE PAPER MILLS' COMPANY

Paper Merchants • Envelope Manufacturers

Telephones Harrison 8000

517-525 South Wells Street, Chicago

It's Mean an Opportunity for You to Sell More Printing!

"Printed For
k materials moving sw
ys the White Motor Company

for clear record, instead of hazy memory. Purchases, orders, production sheets, receiving record, invoices, quotation requests, are a few of the printed forms that contribute to the remarkable efficiency of White motor up to date in truck production. And for their printed forms Hammermill Bond is used generally.

Hammermill Bond is favored for five reasons

First: Because this standard bond paper

has just the right surface, typewriter, carbon, or pen, is available in twelve colors. It is uniform in quality, dependable. Fourth: Hammermill Bond is used throughout the country. You can get Hammermill printer whenever you want it, uses it, likes it—because it's satisfactory results and customers. He can supply it to you.

Working Kit

Desire a note book of forms Hammermill Bond in all colors to you without charge on your business letter paper Company, Erie.

HAMMERMILL BOND

The Utility Business Paper

Send back to Hammermill Bond and we will send you the same high standard of quality and service.

Does it pay to *standardize* on letterheads and envelopes?... say the United Hotels

In almost every business there are certain extravagances that have a way of escaping detection. Often they hide away under the general heading, "Office Supplies" and particularly under the items, "Letterheads" and "Envelopes."

Sometimes your letterheads and envelopes are *too expensive* for the purpose. Sometimes they are printed on different brands and qualities of paper according to the preferences of various departments or different parts of the organization. Either of these situations is costly. Both deserve careful scrutiny. For when you can standardize on a single brand and quality of paper for business correspondence and for other business forms you are certain to effect a worth-while saving.

About a year ago the United Hotels of America decided to study the business stationery of their seventeen American hotels. They found too many brands

and qualities of paper, too many prices. They decided to standardize on Hammermill Bond—and the estimated saving was \$35,000.

Use Hammermill Bond for your printed forms

Envelopes and letterheads are just among dozens of business paper requirements for which Hammermill Bond is ideally suited. Hold to the right some of the printed forms

that you encounter in your day's business—order blanks, statement slips, memorandum blanks, account sheets, and many more—each are printed on Hammermill Bond.

Hammermill Bond comes in twelve colors and white. It is priced reasonably. It is rough enough to stand a lot of handling. It is smooth surface, good for typewriting, handwriting, printing, and other expenses.

When you purchase Hammermill Bond you get a paper of uniform quality and color. When you want it you can get it promptly. Many dealers carry it in stock. All know it and can furnish it.

Let us send you our helpful Working Kit of printed forms, together with samples of Hammermill Bond. No charge is made. Just send us a few lines of your business letterhead. Hammermill Paper Company, Erie, Pennsylvania.



WHEN United Hotels, Clicquot Club, Northwestern Life Insurance, Western Electric, Lakelite, Elliot-Fisher, White Motors and other successful corporations proclaim publicly the benefits derived from using Printed Forms—how they prevent mistakes and arguments, how they increase production and decrease expenses—that means opportunity for you.

Send the coupon
and use the
opportunity.

**HAMMERMILL
PAPER COMPANY,
ERIE, PENNSYLVANIA**

Show me your ideas on how
I can get my share of the large
amount of business printing that will
be used by business men during 1927.

My Name _____
(ATTACH TO YOUR BUSINESS LETTERHEAD)

BurkArt
PROCESSED



BurkArt tongue binder, 8½ inches high by 12 inches wide. A hand tooled design finished in Fabrikoid, *BurkArt* Processed.

In Middletown, Ohio

Paper mills the world over know the Shartle Brothers Machine Company, of Middletown, Ohio, for the quality of its machinery. To help merchandise Shartle Brothers machinery for paper mills this *BurkArt* tongue binder is used. The cover is in a rich two-tone brown; the lettering is in gold, with a blue background for the Shartle cross.

Successful manufacturers everywhere supply their salesmen with photograph albums and catalogs protected by *BurkArt* Processed Fabrikoid covers.

THE BURKHARDT COMPANY, INC.

Burkhardt Building, Larned at Second
DETROIT, MICHIGAN

PERSISTENCE GETS IT

Persistent selling always wins out if the salesman sells well and has a better product to offer

You don't need to alienate a prospect by selling too hard. But don't be afraid to keep the subject of good paper before him. Persistence—if it is tactfully managed—wins out in the end, because good paper and good printing are universal in their appeal. In selling Crane's Bond you offer a sheet that you know is beautiful, made out of a known material—tough, new, white rags. Let it speak for itself. Sell with samples. Ask freely for sample sheets and envelopes from any Crane merchant.

Crane's Bond

A 100% new white rag business paper

The other Crane Business Papers are:

CRANE'S PARCHMENT DEED . . . CRANE'S JAPANESE LINEN
CRANE'S OLD BERKSHIRE

CRANE & COMPANY · DALTON, MASSACHUSETTS

CENTENNIAL LEDGER is used where a *general utility paper* is required



What the Salesman is Telling the Buyer

Its uses are countless. Its outstanding features are: ① Moderate in price. ② Extra good quality. ③ Made in white and buff. ④ Uniform color and formation. ⑤ Accurately trimmed and squared. ⑥ Carefully sorted for imperfections which slow up production when converted.

⑦ Takes all forms of printing and lithographing exceptionally well. ⑧ Lies flat and has splendid ruling qualities. ⑨ Writing surface not marred by erasures. ⑩ Offers essential qualities found only in ledger papers selling at higher prices. ⑪ Ample stocks in all standard sizes and weights are carried by Centennial Ledger agents from coast to coast which means—**SERVICE**.



WESTON

LEADERS IN LEDGER PAPERS

Byron Weston Company

A family of Paper Makers for over sixty-four years

Mills at Dalton, Massachusetts, U. S. A.

New York

Chicago

San Francisco



Smith, who *was* my customer!

Mr. Smith—printing buyer—gets his catalog envelopes on price.

Later, when the postman brings him back half a dozen empty envelopes stamped "RECEIVED WITHOUT CONTENTS," Mr. Smith gets to thinking. And he changes printers.

Poor envelopes can spoil a good printing customer, just as a poor side dish can spoil a good dinner.

Make sure your customer understands the high cost of cheap envelopes *before he buys*.

Then you won't have to say regretfully: "Smith—oh, yes! He *was* my customer!"

UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes

SPRINGFIELD, MASSACHUSETTS

With eleven manufacturing divisions covering the country

COLUMBIAN Improved CLASP ENVELOPES



It's the same D & C Duchess

DILL & COLLINS CO.'S. Distributors

ATLANTA—The Chatfield & Woods Co.
BALTIMORE—The Baxter Paper Company
BOSTON—John Carter & Co., Inc.
BUFFALO—The Union Paper & Twine Co.
CHICAGO—The Paper Mills Company
CHICAGO—Swigart Paper Company
CINCINNATI—The Chatfield & Woods Co.
CLEVELAND—The Union Paper & Twine Co.
COLUMBUS, OHIO—Scioto Paper Co.
CONCORD, N. H.—John Carter & Co., Inc.
DES MOINES—Carpenter Paper Company
DETROIT—The Union Paper & Twine Co.
GREENSBORO, N. C.—Dillard Paper Co., Inc.
HARTFORD—John Carter & Co., Inc.
HOUSTON, TEX.—The Paper Supply Co.
INDIANAPOLIS—C. P. Lesh Paper Company
JACKSONVILLE—Knight Bros. Paper Co.
KANSAS CITY—Birmingham & Prosser Co.
LOS ANGELES—Blake, Moffitt & Towne
MILWAUKEE—The E. A. Bouer Company
MINNEAPOLIS—Minneapolis Paper Co.
NEW YORK CITY—Marquardt, Blake & Decker, Inc.
NEW YORK CITY—Miller & Wright Paper Co.
NEW YORK CITY—M. & F. Schlosser
OMAHA—Carpenter Paper Co.
PHILADELPHIA—The Thomas W. Price Co.
PHILADELPHIA—Raymond & McNutt Co.
PHILADELPHIA—Riegel & Co., Inc.
PITTSBURGH—The Chatfield & Woods Co.
PORTLAND, ORE.—Carter, Rice & Co.
PROVIDENCE—John Carter & Co., Inc.
RICHMOND—Virginia Paper Co.
ROCHESTER, N. Y.—Geo. E. Doyle Company
SAN ANTONIO, TEX.—San Antonio Paper Co.
SEATTLE, WASH.—Carter, Rice & Co.
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Co.
SALT LAKE CITY—Carpenter Paper Co.
SAN FRANCISCO—Blake, Moffitt & Towne
SAN FRANCISCO—General Paper Co.
SPRINGFIELD, MASS.—John Carter & Co., Inc.
TACOMA—Tacoma Paper & Stationery Co.
TAMPA—Knight Brothers Paper Co.
WASHINGTON, D. C.—Virginia Paper Co.

THE WHITE COMPANY, twenty years and more ago, were known for requiring as high a standard in their printing as in the fine cars they sold. In our files is a beautiful specimen whose cover is Duchess.

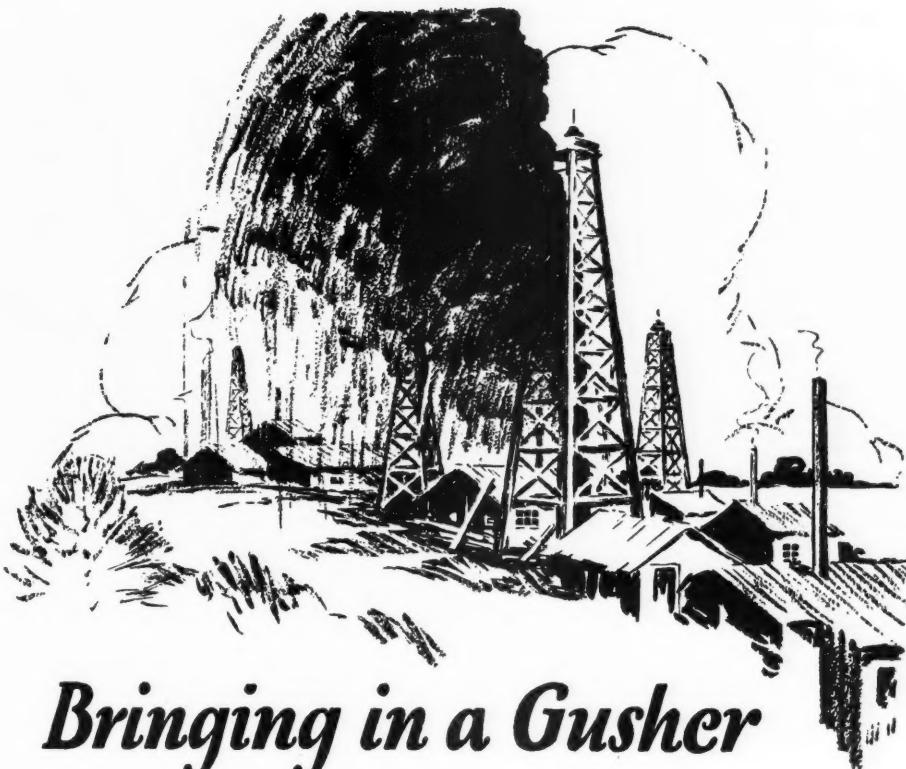
Edward Stern & Company, fine printers for an equally long period, just completed the book on Gimbel's new Office Building. Not only the cover but the inside pages as well are on Duchess. Good workmen have always appreciated good tools and materials.

The D & C line of papers has always been complete in meeting the printer's requirements. New colors, like Nileen Green and Coraline Red in Duchess, have been added whenever they improved the color possibilities. If you are not familiar with all the D & C papers ask your paper distributor to tell you the story of the D & C complete line.

DILL & COLLINS

Master Makers  *of Printing Papers*

P H I L A D E L P H I A



Bringing in a Gusher

The company that brings in a gusher is "all set" for years to come. And the printer who "discovers" a line of fine printing papers has the nucleus of a fortune.

ARTESIAN BOND is the leader of the Whiting-Plover Line of selected bonds and ledgers. Brilliant white, it gives that clean look that your customers so much admire.

All Whiting-Plover Papers work well on the press. All are loft-dried and hand-sorted. All are made from clean rags and pure spring water that's always just so cold. And our improved festoon system dries the paper with no pole-mark. You will not need to rack or hang Whiting-Plover Papers.

Samples of our papers, showing how they "take" color and type, will be sent gladly if you'll write.

Whiting-Plover Paper Company
Stevens Point, Wisconsin



WHITING-PLOVER PAPERS

Artesian Bond Distributors

W. C. Dodge Paper Company,
Boston, Mass.
E. Latimer, Jr.,
Philadelphia, Pa.
Forest Paper Company, Inc.,
New York City, N. Y.
A. M. Capen's Sons, Inc.,
New York City, N. Y.
Wm. G. Willmann Paper Co., Inc.,
New York City, N. Y.
The Baxter Paper Company, Inc.,
Baltimore, Md.
F. G. Leslie Paper Company,
St. Paul, Minn.

Wilcox-Mosher Leffholm Company,
Minneapolis, Minn.
Standard Paper Company,
Tacoma, Wash.
General Paper Company,
San Francisco, Cal.
Fred H. French Paper Company,
Los Angeles, Cal.
L. S. Bosworth Company,
Houston, Tex.
Pratt Paper Company,
Des Moines, Iowa.
Midland Paper Company,
Chicago, Ill.

Yankee Paper & Specialty Company,
Menasha, Wis.
John W. Graham & Company,
Spokane, Wash.
Mercantile Paper Company,
Montgomery, Ala.
Clements Paper Company,
Nashville, Tenn.
Peyton Paper Company,
Duluth, Minn.
The Johnston Paper Company,
Cincinnati, Ohio.
Western Paper Company, Inc.,
El Paso, Tex.

Madison Paper Company,
Madison, Wis.
Cauthorne Paper Company,
Richmond, Va.
A. M. Capen's Sons, Inc.,
Export Dist., New York City





The Advertising field is broadening —

THE overwhelming number of billboards that are gradually closing in upon our highways, might lead us to believe the field is getting narrower instead of broader. However; business concerns everywhere are realizing the value of direct-mail advertising. It reaches directly, men that are hard to see. It prepares the ground for salesman's calls.

Uncle Jake says—

***A Boat
is of no Value***

without something to propel it.

A printed message is valueless unless it embodies a compelling idea and the idea is discounted unless it is attractively presented.

When your advertising reaches these men it is judged by many details. The quality of paper is one of the most important. Be sure that the paper will adequately back up your sales message and produce that elusive factor known as "favorable impression."

Use K.V.P. Bond.

Use BOND Paper

KALAMAZOO VEGETABLE PARCHMENT COMPANY



Title page of a new folder idea showing a dignified way of presenting your advertising messages.



The Cover at Its Best —on LODESTONE

STRIKING EFFECTS—planned with an eye to their originality and effectiveness—are enhanced just that much by giving them a background of character and quality. If it's a cover—put it on LODESTONE

HAMPDEN GLAZED PAPER AND CARD CO.
HOLYOKE, MASSACHUSETTS

Distributors for Great Britain
FRED'K JOHNSON, LTD.
11-B UPPER THAMES STREET
LONDON, E. C. 4

HAMPDEN GLAZED PAPER AND CARD CO., Holyoke, Mass.	
Please send me your Lodestone Covered Booklet, "HIGH LIGHT"	
<i>Name</i>	<i>Position</i>
<i>Company</i>	
<i>Address</i>	
<i>City</i>	<i>State</i>
I. P. 4	

Sales Offices
NEW YORK, N. Y.
CHICAGO, ILL.
SAN FRANCISCO, CAL.



Put a Barrier in Front of the Waste Basket



*The
Right Cover Stock Creates Interest
Holds Attention and Lengthens
Working Life of Literature*

Peninsular Covers

—3D—

Tuscan
Brocade
Neapolitan
Gibraltar
Orkid
Publicity
Colonial
Patrician
Covenant Book

Cover papers put a barrier between your prospect and the waste basket. The selection of the **right cover stock** for any piece of advertising will stop your message in front of your prospect, make him reach for it and look inside to see what you have to say.

The Peninsular Red Book—for your desk drawer—size only $7\frac{1}{4} \times 10\frac{1}{2} \times 1\frac{1}{2}$ —contains samples of our complete line with information as to sizes and weights and with all colors shown—one of the handiest cover paper sample books ever devised. Yours for the asking.

PENINSULAR PAPER COMPANY
MAKERS of COVER PAPERS
YPSILANTI - MICHIGAN
Dealers in All Principal Cities

"Just-get-by" quality

How long can you satisfy
a customer with it?

THE job that "gets by" on a sulphite bond isn't wholly satisfactory to your customer—or to you.

He accepts it—for a while. Then another printer shows him how much it could be improved by better paper.

And that business slips away.

The added cost of putting Hampshire quality into such jobs is probably much less than you think.

You can put this quality into the job by using Anglo-Saxon Bond. Anglo-Saxon is a rag-content paper—a Hampshire Paper—made in the Hampshire Mill.

Anglo-Saxon carries the name Hampshire Paper Co. as part of its watermark.

Anglo-Saxon has excellent printing, writing and erasing qualities. It bulks better. It lasts longer. Type and cuts come up sharp and clean on it.

Anglo-Saxon will lift those jobs out of the "just-get-by" class, and make them something you and your customer will be proud of.

Any distributor will furnish you sample sheets. Try them, for looks, feel, finish and tear. Pull proofs on them, and compare the result with what you get on sulphite bond.

Then—think whether you won't be working to your own interest, by getting those jobs out of the "just-get-by" class.

Anglo-Saxon Bond comes in white and eight excellent colors.

HAMPSHIRE PAPER COMPANY, South Hadley Falls, Mass.

Anglo-Saxon Bond Carries the name Hampshire Paper Co. as part of the watermark, and is stocked, with envelopes, by the following Hampshire Distributors:

Albany, N. Y., The Potter-Taylor Paper Corp.
Baltimore, Md., J. Francis Hock & Company, Inc.
Boston, Mass., Cook-Vivian Company, Inc.
Chicago, Ill., Parker, Thomas & Tucker Paper Co.
Cleveland, Ohio, The Cleveland Paper Mfg. Co.
Dallas, Texas, Olmsted-Kirk Company
Detroit, Mich., The Paper House of Michigan
Indianapolis, Ind., Century Paper Company
Kansas City, Mo., Birmingham & Prosser Co.
Los Angeles, Calif., Carpenter Paper Company
London, England, Frederick Johnson & Company

Louisville, Ky., Miller Paper Company
Minneapolis, Minn., Wilcox-Mosher-Leffholm Co.
Newark, N. J., Lasher & Lathrop, Inc.
New York City, Lasher & Lathrop, Inc.
Philadelphia, Pa., Molten Paper Company
Pittsburgh, Pa., Seyler Paper Company
Reading, Pa., Van Reed Paper Company
Richmond, Va., Virginia Paper Company, Inc.
St. Louis, Mo., Mack-Elliott Paper Company
Washington, D. C., Stanford Paper Company

ANGLO-SAXON BOND

"A HAMPSHIRE PAPER"





CHARACTERS of historical interest are brought to the attention of posterity through the medium of sculptural art. The statue of *Joan of Arc* in Fairmount Park, Philadelphia, presents a perfect study of one of history's most outstanding figures. Yet it is but one, among many such, which enhance the artistic beauty of this charming playground.

AMERICAN ELECTROTYPE CO.
MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYERS OF AMERICA
SHERIDAN BLDG. NINTH & SANSOM STS. PHILADELPHIA

Illustrating a new way of producing a four-page letterhead where only the coated side of Double Service Bond is printed—a short fold of the paper being made to carry the letter on the bond side. Saves press work and reduces cost of production.

For Illustrated Letterheads

Double Service Bond—coated one side in colors—puts new life into illustrated letterheads

Double Service Bond is finding a ready place in most direct mail campaigns these days because of its adaptability for fine illustrations on the coated side. It has a fine glossy surface that will take the finest halftones.

With its variety of colors on the coated side the printer or advertiser is able to produce a **color** job with only one tone of ink. The fine strong colors put **punch** in every four-page letter. Ask for full set of samples.

Leading paper merchants in all cities will supply you, or write direct to us. The use of Double Service Bond will bring added results to any campaign.

The Miami Valley Coated Paper Co.

Manufacturers of Coated and Specialty papers

Franklin, Ohio

Other stocks are Community Enamel, Tiffany Enamel, Miami Folding Enamel, and Fanfold Folding Enamel

The third number of *The Proof o' the Puddin'* is now ready for distribution. If you didn't get a copy, ask for one. You will find much of interest to advertisers and printers in its pages.

How About the Small Jobs?

Are you making them profitable by printing them on a small press?

The margin of profit on small jobs is covered largely by the press work. The Pearl Press is built to handle this work with profit. With low cost and maintenance you can turn your small work out economically and save your other equipment for large jobs.

Pearl Press is fast. It is light and easy running and a boy or girl operator can run it.

Order through our selling houses or write to us for complete information.



GOLDING PRESS DIVISION
American Type Founders Company
FRANKLIN, MASS.

GOLDING



HERE is a new gummed paper that you can use to get profitable new business.

The highly calendered gummed side offers a printing surface that requires a minimum of ink. The English Finish on the ungummed side practically eliminates offset.

Tell your local merchants the advantage of gummed window pasters; how the highly calendered printing surface adheres to the glass without the use of unsightly stickers or paste; and is more economical than decalcomanias.

No need to stock a special gummed paper for printing on gummed side—Dennison's No. 416 E. F. English Finish Dextrine gummed paper prints well on either side. It is a satisfactory gummed paper at low cost.

Ask your jobber for

Dennison's Gummed Paper

Dennison Manufacturing Co., 37-D, Framingham, Mass.

Please send me a Sample Book
of Dennison's Gummed Paper.

Name _____

Address _____

Bronze

is a fast-growing factor in the business of these Manufacturing Lithographers and Printers who have recently added to their equipment one or more U.P.M. Vacuum Bronzers

—[The machine that is doing 80 to 90% of all the Bronze work that is produced]—

Forbes Litho. & Mfg. Co.	Chelsea, Mass.	American Litho. Co.	New York
Stecher Litho. Co.	Rochester, N. Y.	Lebanon Paper Box Co.	Lebanon, Pa.
Multi-Colorotype Co.	Cincinnati	Rochester Litho. Co.	Rochester, N. Y.
Calvert Litho. Co.	Detroit	Maryland Color Printing Co.	Baltimore
Robert Gair Co.	New York	Woodward & Tiernan	St. Louis
Ketterlinus Litho. Mfg. Co.	Philadelphia	Oberly & Newell	New York
British-American Tobacco Co.	New York	Consolidated Litho. Co.	New York
Howell Litho Co.	Hamilton, Canada	Bette Printing Co.	New York
National Color Printing Co.	Baltimore	U. S. Printing & Litho. Co.	Brooklyn
Addison Litho. Co.	Rochester, N. Y.	Traung Label & Litho. Co.	Seattle
Great Atlantic & Pacific Tea Co.	Brooklyn	Traung Label & Litho. Co.	San Francisco
Simpson & Doeller	Baltimore	Western Litho. Co.	Los Angeles
Consolidated Litho. Co.	Montreal	Walter R. Ziegler	Riverside, N. J.
		Union Lithograph Co., Los Angeles, Cal.	

38 Park Row
NEW YORK

United Printing Machinery Company

470 Atlantic Avenue, BOSTON

Fisher Bldg.
CHICAGO



Have You One Press Not Equipped?

If so, we invite you to ask us how the production figures of that press can be increased by the installation of a CHAPMAN ELECTRIC NEUTRALIZER now used on more than 8,000 presses in printing plants of all sizes.

United Printing Machinery Co.

38 PARK ROW - NEW YORK
470 ATLANTIC AVE., BOSTON
FISHER BUILDING, CHICAGO

Put it up
to us

U.P.M.
CO.

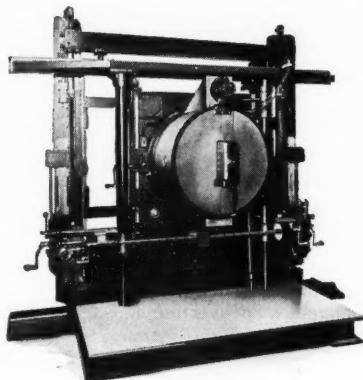
We have () press without the Neutralizer and are interested to know how production can be improved in quality and increased in quantity.

NAME.....

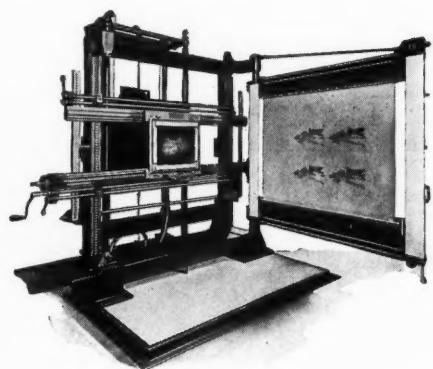
ADDRESS.....

THREE PHOTO COMPOSING MACHINES

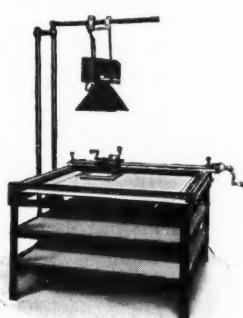
For Making Offset and Direct Press Plates



PRECISION
PHOTO-COMPOSER



UTILITY
PHOTO-COMPOSER



COMMERCIAL
PHOTO-COMPOSER

The finest offset work is printed from H-B Photo Composed Press Plates.

20 years of intensive experience behind these products.

PRECISION EQUIPMENT

Price \$20,000 Complete

For high-speed production on repeat or combination forms.

REGISTER AREA, 44" x 64"
PRESS PLATES UP TO 51" x 67"



UTILITY EQUIPMENT

Price \$15,000 Complete

For full range of work sizes, including Cutouts and Posters.

REGISTER AREA, 44" x 64"
PRESS PLATES UP TO 51" x 67"



COMMERCIAL PHOTO-COMPOSER

Price \$4,500

For color and commercial work on Press Plates up to 38" x 52".

AUXILIARIES CAN BE PURCHASED AS NEEDED



All machines guaranteed to give satisfactory results.

Write for further information

**HUEBNER-BLEISTEIN
PATENTS COMPANY**

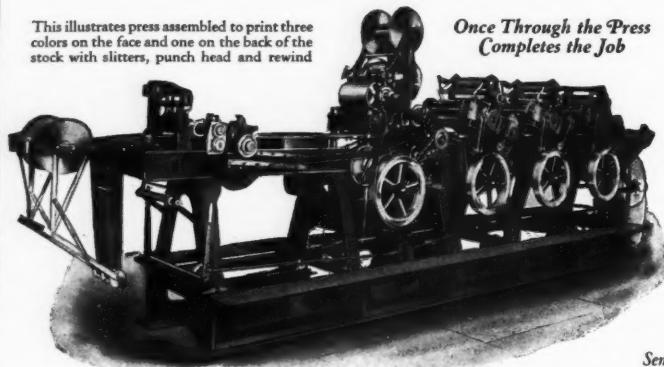
344 Vulcan Street, Buffalo, N.Y., U.S.A.



Fastest Flat-Bed Press on the Market

7,500 IMPRESSIONS PER HOUR

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind



*Once Through the Press
Completes the Job*

The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

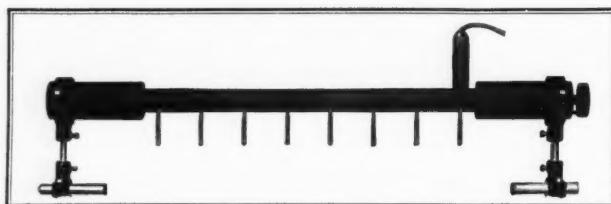
Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

THE NEW ERA MANUFACTURING COMPANY

Straight and Cedar Streets, Paterson, New Jersey

STAT-ERAD



The Static Eradicator

Easily Installed on Any Press

Operates from regular electric supply line through transformer which we furnish.

A customer writes: Previous to installing your "Stat-Erad" neutralizer on our 44x64 inch Harris Offset Press, we had very serious trouble at times in operating the machine, owing to the sheets wrinkling, and being unable to successfully deliver to the pile delivery. The sheets came off in

such a manner that they had to be laid up to gauge by hand, sheet by sheet, before the next color could be printed. Your neutralizer overcame this difficulty, and the machine is working absolutely satisfactory in this respect since its installation.

(Name on request.)

Equally Effective on All Flat Bed Cylinder Presses.

Will ship on thirty days' trial. Give press equipment, current and voltage.

J. & W. JOLLY, Incorporated, Holyoke, Massachusetts

New York Agent: H. E. Wimpfheimer, 461 8th Avenue

Canadian Agents: Toronto Type Foundry Co., Ltd., Toronto, Ont. Norway Agent: Helfred Jansen, Langlien 15, Ullevaal, Oslo, Norway

London Agents: Canadian-American Machinery Co., Ltd., 63 Farringdon St., London, England

what keeps

*some printers
so persistently
in the lead?*

IS IT only because they have better salesmen? No—but they understand selling, and how to help their customers merchandise their goods. Do they get big catalog and display card jobs by cutting prices? They do not—their figures are sometimes higher.

But they do turn out the most effective jobs that money can buy, because of the *methods* they use.

You'll find that most of them have been using the PEERLESS PROCESS of printing or gold and color embossing and stamping for some time. It's a necessity with them.

(If you read the March issue of this magazine you probably saw an example of Peerless effects between pages 916 and 917.)

To explain the "how" and "why" of Peerless requires more space. We'll be happy to give you the whole story, if you'll ask for it—on your letterhead, please.

PEERLESS
ROLL LEAF CO., Inc.

345 West 40th Street, New York

120 High Street
BOSTON

440 So. Dearborn St.
CHICAGO



New Cover Effects that will help you secure business

THE finest sales story possible to write has little value unless it gets attention—here lies the function of the cover—to command attention—to characterize the mailing piece as something above the ordinary—in short to get the message read.

KROYDON COVER, by its distinctive individuality, has that quality that invites interest. KROYDON COVER embodies the very elements of dominance, wins instant approval and is adaptable to a wide range of printing requirements.

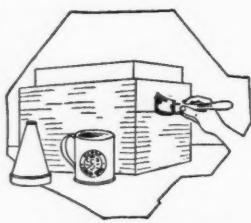
To know KROYDON is to produce better sales literature. Write on your business stationery for our complete Sample Book, showing actual printed specimens.

Holyoke Card & Paper Company
63 Fiske Avenue, Springfield, Massachusetts

KROYDON
COVER

*Non Soiling
Easy to Print*

*Durable
Attractive*



Applied cold with a brush. Dries in three to five minutes per coat.

COLORS: Red or Natural

Requires No Heating!

NUREX Tabbing Compound SAVES 50 PER CENT IN LABOR

NUREX—the only Non-Inflammable Tabbing Compound on the market. BEWARE OF IMITATIONS! NUREX—Always ready for use—Must not be heated—Applied cold—Always dries in 3 to 5 minutes per coat—Does not become brittle—Never gets sticky in hot or damp weather—Never cracks under the cutter.

Put up in Gallons or Quarts Government Measure

NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.

(Patented
June 1, 1920,
and
January 6, 1925)



A Flexible Tabbing Compound

Acme No. 6½

Binds from $\frac{1}{8}$ inch to $\frac{1}{2}$ inch thickness of all kinds of paper

A necessary and profitable part of every printing office equipment

A sturdy Staple binder made for flat and saddle back work.



Six different lengths of staple in three thicknesses of wire.

Only adjustment necessary is for different thicknesses of work.

Downward pedal stroke.

Ten inch reach for insertion of work.

Staples to a core: Fine, 313; Medium, 200; Heavy, 125.

The Acme Staple Binders are the only Staple Binders made complete from the raw material to the finished product in our own factory.

Catalogue on request

Acme Staple Co.

Established 1894

1643-47 Haddon Avenue, Camden, N. J.

The DOYLE Electric Sheet Heater

PREVENTS OFFSET

(Patented)

ELIMINATES STATIC

For All Makes of Printing Presses

Dear Sirs: We could not run our class of process color work without the Doyle Electric Sheet Heater.

THE MORRIL PRESS, New York.

Gentlemen: The Doyle Electric Sheet Heater increases production and the press delivers cleaner work than before we used it.

THE HANSEN PRINTING CO., San Francisco.

Ask a Printer Who Owns Some

THE J. E. DOYLE CO., 310 Lakeside, N. W., CLEVELAND

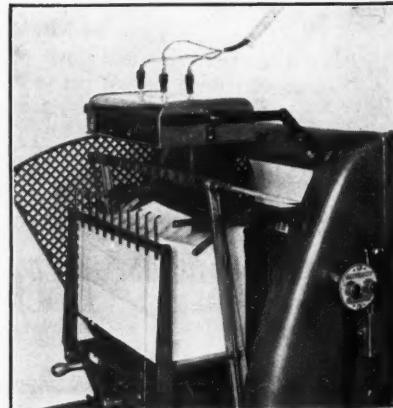
Manufacturers of

THE DOYLE VACUUM SHEET CLEANER for Removing Lint

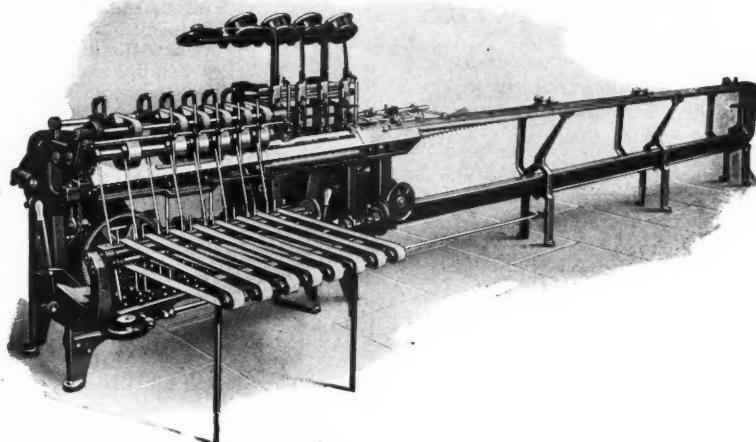
THE DOYLE-ALLEN INK DISTRIBUTOR for Better Platen Work

SOLD BY RELIABLE DEALERS EVERYWHERE

Please Mention THE INLAND PRINTER When Writing to Advertisers.



For All Classes of Saddle Wiring—



You Can't Beat the Christensen

The Christensen Wire Stitcher Feeder is in a class by itself. No other machine can compare with it. It cuts the hour cost on all saddle wiring and inserting. It handles high class paper stocks without fear of marking or smearing. Here are just a few other exclusive advantages you can expect from the Christensen, for it is

—the only successful stitcher flexible enough to handle long runs as well as short runs.

—the only stitcher feeder that can be equipped to automatically gather and stitch extended covers in one operation.

—the only stitcher that eliminates clutch and chain troubles.

Over 400 Christensen machines are in operation today, earning money for their owners. Several plants operate from 2 to 16 machines on regular commercial work.

For further details write to

GEORGE R. SWART & COMPANY, Inc.
Printers' and Bookbinders' Machinery

NEW YORK: *Printing Crafts Building*
PHILADELPHIA: *Bourse Building*



CHICAGO: *Rand-McNally Building*
LONDON: *Smyth Horne Ltd., 1-3 Baldwin's Place*

Accuracy **Balanced Construction** **Higher Speed** **Increased Production**



Pictures Pack the Tents

The circus posters that adorn the billboards do more than furnish weeks of entertainment for small boys. When the circus comes to town, the posters help to pack the tents.

Circus managers are shrewd and successful merchandisers. Their advertising, though noisily aggressive, gets results because their story in picture "leaves nothing untold."

Pictures will make nine out of ten pieces of advertising stronger and more productive. May our Art and Engraving departments furnish suggestions?

CRESCENT ENGRAVING COMPANY
KALAMAZOO MICHIGAN



Build Business With Book Form Cards!

They are working for hundreds of other printers — why not let them work for you?

THE PRINTER who prints nothing but ordinary business cards is only an ordinary printer—and the printer who can furnish the cards that detach from tabs with perfect edges is a long step ahead of him.

You can obtain these blank scored cards direct from us, ready for printing and inserting in Patent Lever Binder Cases holding 15 or more, which

require no binding or stitching. We will supply you with these leather cases, in different styles and grades, in which the cards are kept crisp and fresh.

Profit on these cards and cases will average you 50 per cent. Capitalize on the demand for them! The field we have been cultivating for you during the past years is unlimited!

Write today for sample assortment of cards and cases

The John B. Wiggins Company
Established 1867

1152 Fullerton Avenue, CHICAGO

WIGGINS
Peerless Book Form
CARDS

P-8-26-2

Any Girl Can Run No. 112

THE experience of Mr. F. C. Carley, President of The General Printing Co., of Dayton, Ohio, renders a judgment. Mr. Carley says in his letter of July 6, 1926:

"It gives me pleasure to state that our Mentges No. 112 Folder is exactly what we needed to complete our equipment. . . . It is accurate, speedy, and the cost of operation is negligible. . . . Any bindery girl can run your folder without training, it is so simple to handle, and we congratulate you on your accomplishment in providing the printer with such a highly perfected machine for the low price you sell it for. . . . It is a *money making* investment for any shop if used even occasionally."

"By their merits you shall judge them"

The Mentges Demonstration Plan allows you to try the No. 112 Folder in your own shop at our expense.

You can judge its merits for yourself.

Write for particulars

The MENTGES FOLDER CO., Sidney, Ohio

Double the Life of Your Rollers

Morgan Expansion Roller Trucks, rubber tired, are easily adjusted to the diameter of your rollers.

You'll always get the proper bearing pressure on your type, whether the roller is new or old and shrunken.

A turn of the nut does it. Adjustment is almost instantaneous.

Half of the platen rollers, according to a large manufacturer, are not *half used*—but entirely abused.

Quit abusing your rollers. Get Morgan Trucks, with the expansion rubber tires.

PRICE PER SET

8x12 Set of Six . . . \$7.75 12x18 Set of Six . . . \$ 9.00
10x15 Set of Six . . . 8.00 14½x12 Set of Eight 12.00

Ask your dealer or send direct to

**Morgan Expansion Roller Truck
Company**

100 No. Larchmont Boulevard, Los Angeles, Calif.

Bernhard Cursive

*This beautiful new Type Face designed
by Lucian Bernhard is now available
on the American point body system*



The BAUER TYPE FOUNDRY inc. NEW YORK 239 W 43 Street

ASK FOR OUR PORTFOLIO OF INSPIRATIONAL PRINTS

STEEL CHASES SILVER-BRIGHT FINISH ELECTRIC WELDED



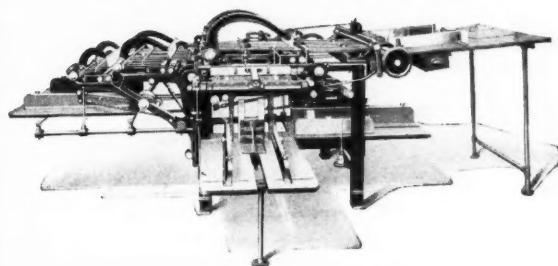
THIS EMBLEM stamped on every Sandblom Steel Chase is the sign of the best chase made. Always accurate and guaranteed.

The Sandblom Steel Chase is made by the only concern in the country manufacturing Electric Welded Chases exclusively. The Sandblom Chase is guaranteed to be absolutely accurate and to give perfect service. For economy and accuracy standardize on Sandblom Chases.

Send for our free catalogue giving full information, sizes and prices of our complete line of Sandblom Chases.

Sandblom Steel Chase Co.
426 So. Clinton Street Chicago, Ill.

"Keep the Rush Folding Jobs on The Anderson"



That's what you hear in many plants where folding production must be maintained on sheets up to 25 x 38 inches. Whether it be one job or a variety of short runs, this machine is designed to deliver the work at the lowest cost. The Anderson High Speed Catalog and Job Folding Machine keeps going—it's easy to set—folds accurately and handles a wide variety of folding combinations. For these reasons as well as the fact that the machine is so unusually well built, installations are being made in hundreds of the leading plants. Let us send information including cost records and list of some of the users in your vicinity.

C. F. ANDERSON & CO.

36 Years Making Quality Folding Machines and Bundling Presses
3225-31 Calumet Avenue, Chicago

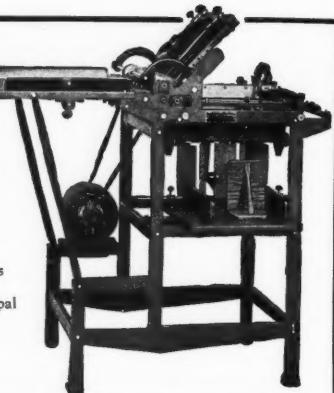
The LIBERTY

LIBERTY FOLDERS have always been sold on their merit, and will never be offered on any other basis. There is a LIBERTY model that will exactly meet your requirements and at a price most reasonable.

The Liberty Folder Company, Sidney, Ohio

(ORIGINATORS OF SIMPLE FOLDERS)

Agencies
in all
the principal
cities



15 Good Proofs Per Minute

is the speed obtained by practiced operators on

Vandercook Rigid Bed Composing Room Cylinders

This speed is possible because in the operation of this press it is not necessary to stop the cylinder to feed the sheet. About 50 sheets of paper are carried with the cylinder on the cast aluminum feed rack, and are dropped into the feed hopper one at a time while the cylinder is in motion. The grippers automatically take the sheet from the feed hopper.

Write us for complete information

Vandercook & Sons Originators of the
Modern Proof Press
1716-22 W. Austin Ave., Chicago, Ill.



This Trade Mark is on every can and barrel of
Genuine Albany Grease.

Your dealer can supply you. If not, write us.

ADAM COOK'S SONS, Inc.
6 Varick Street, New York

SERVING PRINTING PLANTS FOR 59 YEARS



"The Complete Bindery"

BOOK BINDERS

1892

1926

Edition Book—Catalog—De Luxe—Leather
—Cloth—Paper Cover—Pamphlet Binding

Most Up-to-Date Plant ~ Large Capacity

BROCK & RANKIN, Chicago

Telephone Harrison 0429

619 South La Salle Street

RAIN or SHINE—

AS we come to the season when windows are thrown open to let in the sunshine and fresh air . . . the season of thunder showers and sudden atmospheric changes—

There is danger ahead for the printer who has failed to protect his plant against fluctuations in humidity.

Now is a good time to give serious thought to the subject! Why not permit us to lay before you facts and figures to prove that direct dollars and cents savings can be effected in your plant by a BAHNSON installation? There is no obligation whatsoever. Write



The BAHNSON Company

93 Worth Street
New York

General Offices and Factory:
WINSTON-SALEM, N. C.



And NOW— The Berry No. 5—at \$800!

Here is the new Berry No. 5 Round Hole Cutter. It has the same features as the heavy-duty No. 4 machine—automatic table-lift, and adjustable back guide. It will drill through a 2 inch thickness in one operation! Two heads are standard equipment, but as many as four can be used.

Here is a heavy-duty round hole cutter of the same high quality as the Berry No. 4 Machine, yet the price is only \$800, completely equipped! [Without motor, price is \$700.]

Just think what this new machine at this new low price means to you. Complete information is contained in our new folder just off the press. Write for it—today!

Berry Machine Company
716 No. First Street St. Louis, Missouri

The Southworth Quality

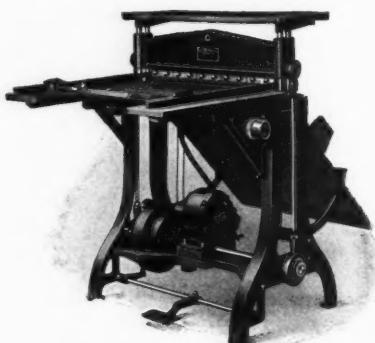
Heavy Duty, Combination Multiple Punching and Perforating Machines



The Heavy Duty Super Portland Punching Machines

now on the market and are guaranteed as to workmanship and material.

Southworth Perforators are built in Heavy Duty Models, and the dies guaranteed for five years' service. We



28-Inch Heavy Duty Motor Driven Perforator with Full Equipment

can supply 15-inch Hand Power, 20 and 28 inch Foot Power, 28-inch Belt and Motor Driven Machines.

Send for Bulletin Illustrating Machines

Purchasing equipment of our make guarantees you service and satisfaction after continued use.

In Stock and for Sale by Agents and Type Founders

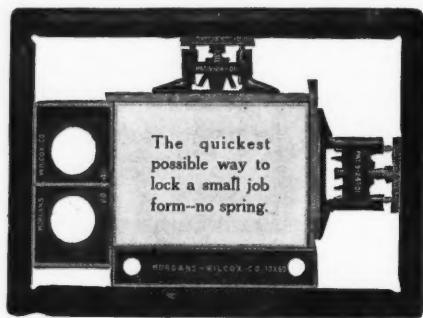
Manufactured by



Southworth Machine Co.
PORTLAND, MAINE



Time-Tested



The quickest possible way to lock a small job form—no spring.

THE M. & W. JOB LOCKS have been on the market for many years and have long since passed the experimental stage. They can be used with absolute safety on the fastest runs and will not slip nor jar loose.

Order an Assorted Dozen

Morgans & Wilcox Mfg. Co.
Middletown, New York

"EMBOSSOGRAPHY"

TRADE MARK

Wonderful ENGRAVED EFFECTS

HARD, FLEXIBLE & PERMANENT

Embossed Effects ABSOLUTELY Indestructible

OUR PATENTED PROCESS is the only method of producing raised printing effects, without the use of dies or plates, that do not scratch or crack off,

Hard as Flint, Flexible as Rubber

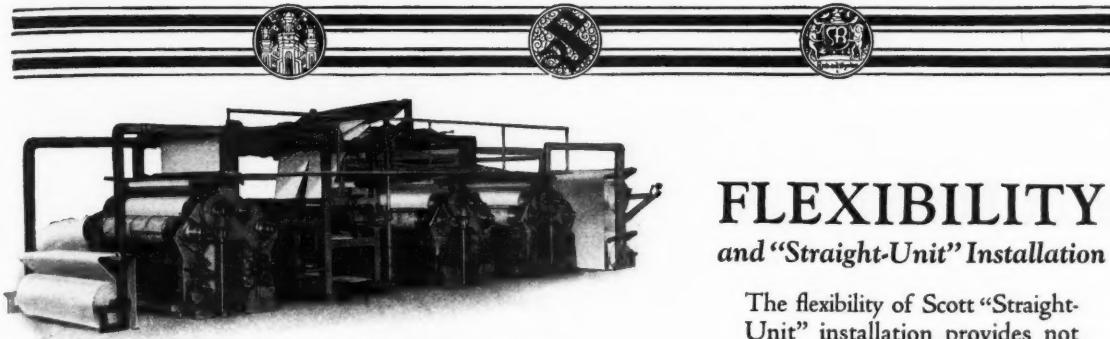
guaranteed to remain flexible forever; no mincing of words. Send for samples of the work. Complete outfit, Gas or Electric Machines, \$160.00 up.

Don't buy a toy outfit and expect success

Write for Descriptive Matter, Testimonial Letters from Users, etc.

Established 1915

EMBOSSOGRAPH PROCESS CO., Inc.
251 William Street, New York City



SCOTT STRAIGHT-UNIT CENTRAL FOLDER SEXTUPLE PRESS



"Multi-Unit" and "Straight-Unit" Newspaper Presses

WALTER SCOTT & COMPANY

Main Office and Factory - - - - - Plainfield, New Jersey
 New York Office - - - - - Brokaw Building, 1457 Broadway
 Chicago Office - - - - - Monadnock Block

FLEXIBILITY and "Straight-Unit" Installation

The flexibility of Scott "Straight-Unit" installation provides not only for all present but for all possible future needs. The fact that these presses can be operated in any combination of units desired and that additional units and folders can be added and placed in operation without interrupting the flow of present production makes them particularly valuable for expansion purposes. We will be glad indeed to furnish information suited to your present needs with ample provision for future growth.

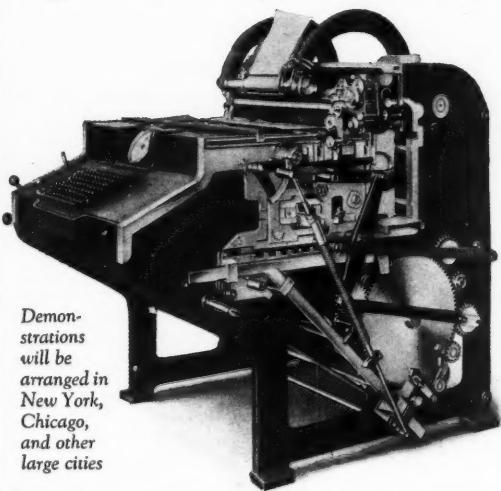
"T. R. P."

Write Us for Information on

"TYPON"

The New Typary Text Typing Machine

*For Litho, Offset and Rotogravure
Printing • Composing Without
Casting • Printing Without Type*



Demonstrations will be arranged in New York, Chicago, and other large cities

On the TYPARY MACHINE all your matter is composed a line at a time, the keyboard being of the ordinary universal typewriter variety. As soon as the job is completed it is ready for making the negative on TYPON PAPER for direct transfer to plate or stone. The TYPARY MACHINE and TYPON PAPER will enable you to speed up production while reducing costs and general outlay.

TYPARY and TYPON CORP. of AMERICA

461 Eighth Avenue at 34th Street
NEW YORK CITY

Telephones: CHICKERING 8154 Cable Address: "TYPARY," N. Y.

**TYPARY and TYPON CORP. of AMERICA
461 Eighth Avenue, New York City**

Gentlemen: Please send catalogue of the Typon Process and specimen negatives of Typon films and Typon papers.

NAME OF FIRM _____

ADDRESS _____

ATTENTION OF _____

A Secure Investment

UTMOST simplification is embodied in BAUM FOLDERS. Other things being equal, the simplest machine is the best, for simplicity spells *long life*. There are over 4,000 of our Folders and Suction Feeders in operation, some for over eight years, and we have yet to find a folder that has worn out.

Your investment in the SIMPLIFIED BAUM FOLDER is secure. The original investment is low. The depreciation is almost nil. Under average conditions, the BAUM FOLDER will return the entire investment in from 200 to 225 working hours. It will pay for itself long before you pay for it with our payment-out-of-folder-earnings plan. **Write for Details**

RUSSELL ERNEST BAUM, 615-625 Chestnut St., Philadelphia, Pa.
BRANCHES IN ALL LEADING CITIES

"NORTHWESTERN"

Push-Button  Controlled

VARIABLE SPEED MOTORS
FOR PRINTING MACHINERY

Northwestern Electric Co.
408-416 S. Hoyne Ave., Chicago, U.S.A.

Grove's Gauge Pins and Grippers for Platen Presses



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price — Strongest — Most Durable Pins and Grippers on the Market

Order from Your Dealer or Direct

Jacob R. Grove Co. Investment Building
WASHINGTON, D. C.

BLOW OUT THE DUST



Now is the time that grit and dirt blow in through the open windows and settle all over the typesetting machines—on keyboards, magazines and motors—and begin the slow but sure work of "DESTRUCTION." You can keep your electric motors and typesetting machines free of dust and dirt with the CADILLAC Blower. Instantly convertible for suction cleaning. Requires no oiling.

CLEMENTS MFG. CO., 602 Fulton St., Chicago

Reid Linotype Magazine Storage Rack



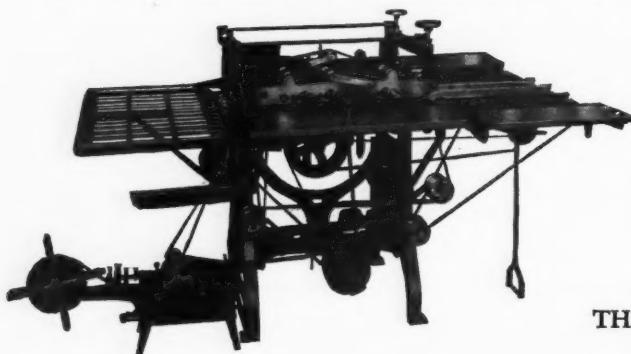
7 reasons why you should buy them

- 1—Holds more magazines in a given space than any other rack.
- 2—Valuable storage space above and below the magazines.
- 3—Size of rack to hold 11 magazines, width 34½ inches, depth 26½ inches, height 60 inches.
- 4—No moving parts, all iron and steel, will last indefinitely.
- 5—Magazines will not fall on floor.
- 6—No wear on mouth of magazine.
- 7—Price of 11 magazine rack, \$105.

Write for full descriptive booklet

WILLIAM REID & CO., 537 S. La Salle St., Chicago, Ill.

The Brackett Double Head Stripping Machine



Brings Bookbinding costs down to an unusually low level. The cheapest kind of human labor can not compete with it.

It does the unusual things in bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere in the world.

Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers should investigate the unusual merits of this machine if they are interested in lower costs and greater profits.

THE BRACKETT STRIPPING MACHINE CO.
Topeka, Kansas, U. S. A.



The Monitor System provides automatic controllers for any purpose—standard or special

ALL Monitor starters and controllers are made up of standardized unit parts and elements. This system of construction permits Monitor engineers to produce controllers to meet peculiar conditions of service by using only standardized parts. Of course, this makes special controllers almost as cheap in price as standard controllers.

Obtain the benefits of Monitor's standardization by letting us quote on your requirements.

Monitor Printing Press Controllers are described in Bulletin 42-103. A copy is yours for the asking.

66-1-4

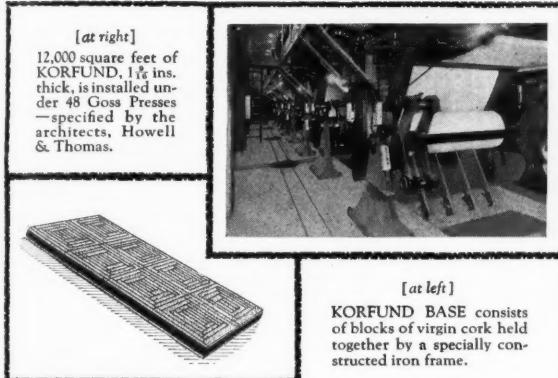
Monitor Controller Company BALTIMORE, MARYLAND

New York Chicago Buffalo Cincinnati Detroit Pittsburgh
Philadelphia St. Louis Birmingham New Orleans Cleveland
Boston Washington Los Angeles San Francisco

The Check as an Advertising Medium

More and more banks are coming to appreciate the advertising power of a medium that circulates among so many potential depositors. These banks strive to make their checks create an impression of safety and high quality. That is why they use checks on National Safety Paper. Write to us for samples.

George La Monte & Son
Founded 1871
61 Broadway, New York



48 Goss Units of Pittsburgh Press Are Isolated With KORFUND

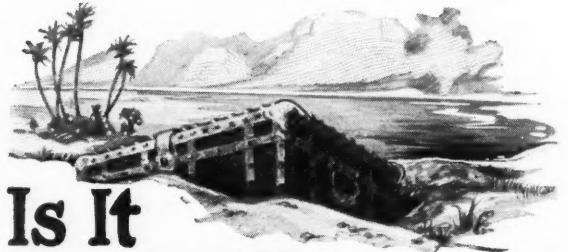
THESE giant presses are stilled—they do their work with scarcely perceptible vibration and only a muffled hum. KORFUND BASE deadens the roar and shaking to a minimum.

KORFUND is used successfully to deaden vibrations and noise of different types of commercial presses—Miehles, Kellys, Babcocks, etc., as well as cutters, monotypes, linotypes, etc.

Write today for bulletins on KORFUND

THE KORFUND CO., Inc., 235 East 42nd St., NEW YORK, N. Y.

KORFUND
Deadens Vibration and Noise



Is It Buried Treasure?

Gold that lies untouched might as well not be gold at all.

You have known for a long time about Western States products and Western States service. Our catalog-price list perhaps has been filed in your desk for months. What's their good to you if you don't use them—don't profit by the economies and sound values that they reveal?

Twenty million envelopes in stock! Over six hundred styles embracing many odd shapes, sizes, colors and paper stocks considered "specials" elsewhere, ready here for shipment at once!

Today, unbury these neglected values; write for and use our Price List No. 28. Get your name down for regular receipt of our "Worth While Envelope News" bulletins. They pay—and are free!

The Western States Envelope Co.

South Water
from Clinton
to Ferry Sts.
Milwaukee
Wisconsin

"Constant Production"

No. 3 of a series of brief comments by users of Thomson Printing Presses. Names and complete letters on request.

"COULD not get along without our Laureate presses." "Complete satisfaction ** of great value." "Best job presses made, in our estimation, especially for fine work." "Practically in constant production." "Fine work, close register, correct distribution of ink, easy makeready, and uniform impression." "The Thomson machines are good profit earners." "Busy 95% of the time." "We use them for printing on stock ranging from onion skin to heavy cardboard."

Send for literature about modern Laureate and Colt's Armory Presses.
If you wish, we will gladly send our local sales representative.



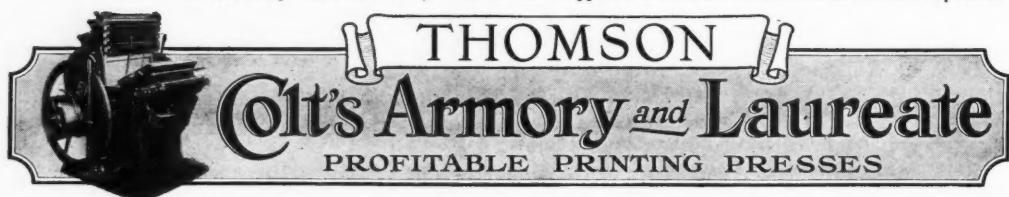
Colt's Armory
14 x 22 inside chase

THOMSON-NATIONAL PRESS CO., INC.

Long Island City, New York

Fisher Building, Chicago

Also Sold by All Branches of the American Type Founders Co. and Barnhart Bros. & Spindler



Crank-Action and Eccentric-Action Cutters and Creasers • Light and Heavy Embossers

SMYTH
STANDARD OF THE WORLD IN BOOKBINDING MACHINERY

England
plant
of Messrs.
Hazel,
Watson
& Viney,
Ltd.

Three
Smyth
Casing-in
Machines
in operation



Large production, wider range, uniform pasting, cleanliness in operation and provision for automatically supplying extra paste for joints and super make Smyth Casing-in Machines standard equipment abroad as they are in this country.

NEW YORK
28 READE ST.

E·C·FULLER COMPANY

CHICAGO
343 S^Q DEARBORN ST.

Investigate!



ARC WELDED throughout STEEL BOUND all around

LEWIS-SHEPARD 4-Way Entry Platforms save printers more space—more time—more stock—more money. Your regular lift truck will slip under this platform from all four sides. The arc-weld construction eliminates all bolt heads, thus protecting your stock, which can lie flat. At the same time it makes the platform more rigid. Write us today about it. Lewis-Shepard Co., 145 Walnut Street, Watertown Station, Boston, Mass.



Special Shipping Platform



5 trips pay for this Platform! Publishers who buy paper on contract in carload lots are having their paper shipped on platforms without cases. Saves cost of casing and handling. It's worth while. Look into it!

We also manufacture the JACKLIFT Elevating Truck and electric and hand power portable elevators. Send for our latest catalog.

Representatives in over 30 principal cities

 *4 way platforms*
LEWIS-SHEPARD

Please Mention THE INLAND PRINTER When Writing to Advertisers.



The only Automatic Process Embosser complete in one unit

Just roll it up to any of your presses—put 3 ounces of powder on the feed platform—turn on the heat and go.

Earn More with the **DO-MORE**

Now you can share in the millions of dollars annually spent on engraving, by selling your customers finished printing at a slight increase in cost to them.

Embossing processed on the Do-MORE has a smooth, glossy, rounded finish and is always as distinctive and as durable as the best steel die work. In sharpness of relief it cannot be detected from finest engraving. Simple and strong in construction, the Do-MORE does not replace any equipment but completes a printing plant.

The pressman prints in the usual manner, the sheets drop upon the belt conveyor of the Do-MORE, and the work to be embossed is automatically powdered and dusted without waste, passed under a Radiant type heater, where ink and powder are fused, and delivered without further attention from the operator.

A finer printing job opening new sales fields to you—A time and labor saving in operation—An output of 3,000 letterheads and 6,000 cards an hour—\$3.00 and \$7.00 more per thousand—larger net profits to you.

Automatic Printing Devices Co.

543 Howard Street, San Francisco
A.P.D. Sales Co., 280 Broadway, N.Y.
Dealers in all the large cities

— — — — — Send for our booklet — — — — —

Automatic Printing Devices Co.,
543 Howard Street,
San Francisco.

Gentlemen: Please send us descriptive booklet which tells how to earn more with the Do-MORE.

Name _____

Address _____

City _____ State _____

Ink Making Is Mostly Material . . .

THE making of modern printing ink is a combination partly of manufacturing processes and mostly of material. The selection of the latter is of utmost importance, as manufacturers of the world's finest printing and lithographic inks will testify. This is the reason why they specify

Peerless

The Black that makes the ink that "makes" the job

Peerless imparts its own superior qualities of lustre, tone uniformity and rapid "spread"—it contributes the strength and character so vital to ink—the life blood of printing.

Your ink-maker uses Peerless.



The Peerless Carbon Black Co., Pittsburg, Pa.

Sole Selling Agents
Binney & Smith Co
41 E. 42nd Street—New York City

"Watchful Waiting" costs more than glue

A water-jacketed pot wastes many dollars of payroll time. Water must be constantly replaced, glue must be stirred, glue scum must be cleaned off, workers are often waiting for glue.

A "three-heat" electric pot wastes far more payroll time than its own cost each year. Many three-heat pots actually cost a hundred dollars a year in useless expense!

Sta-Warm

Electric Pots and Heaters

Control Heat at 140-145 Degrees

In Sta-Warm pots and heaters, the glue controls its own temperature. Thermostat turns electric current on and off as needed—does not waste current by shunting it through resistance. Glue cannot overheat and injure itself. No waste of time in watching or waiting—the one glue pot you can enjoy forgetting.

STA-WARM ELECTRIC HEATERS CORPORATION
501 N. Chestnut St., RAVENNA, OHIO

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BARGAINS

We carry the largest stocks in Job Lots of Perfects and Seconds in the World. At all times we have bargains in the following lines:

Blanks—Coated one and two sides.
Blotting.
Bonds—White and Colors.
Book Papers—Enamel, M. F., S. & S. C., Eng. Fin., Eggshell, etc., in White and Colors.
Box Boards.
Bristols—Index and Satin.
Card Boards.
Check Book Cover.
Cover—Embossing.

Folding Enamel—Extra Strong, the best of its kind.
Litho Label.
Manila—Document.
Mimeograph.
Offset Papers.
Post Card—Coated and uncoated.
Railroad Board.
Tough Check.
Second Sheets.
As well as miscellaneous Job Lots of every kind and description.

Best Quality—The papers which we carry are all bargains at the price. They consist of discontinued lines of the best mill brands, mill over-runs, job lots, etc. All of good quality and perfect stock in every respect. Our re-sorted "seconds" are carefully sorted in our own plant.

Extra Strong Folding Enamel—This is one of our leaders. At the price it cannot be excelled.

OUR PRICE LIST—Is issued monthly, and shows all special lots and bargains. Send for your copy. It will save you many a dollar.

BARGAIN PAPER HOUSE

411-423 West Ontario Street Chicago, Illinois

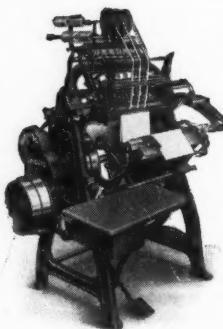
Three Branch Offices:

PITTSBURGH, PA., 209 E. Ninth St., Phone Grant 103
MILWAUKEE, WIS., Plankinton Arcade, Phone Grand 44
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THE ORIGINAL AND GENUINE

BREHMER'S Thread Book Sewer

The Printer's and Bookbinder's Best Buy



¶ No alteration of needle bodies is required for the different sizes of books.

¶ The needles are straight and strong and therefore cheap.

¶ Output up to 70 sections per minute.

¶ Strong construction, simplicity of adjustment and minimum upkeep.

Brehmer Thread Sewers
Brehmer Wire Stitchers

Brehmer Folders
Brehmer End Sheet Pasters

GEBRÜDER BREHMER
Leipzig-Plagwitz

Are We Understood On This Point?

When we tell you about Willsea Paper Conditioning Machines—how they condition stock to your pressroom atmosphere in two hours; how they increase your press production and improve the quality of your work; how they save you time, labor and space, etc., etc.—when we tell you these things you may say:

"No doubt an excellent machine for a plant so rushed it can scarcely turn out the work. But we get the same results by racking or hanging our stock for 48 or 72 hours. Takes more time, but gets the same results. Difference to us not worth the investment."

Now the point we want to make is that you do not get the same results in 48 or 72 hours, nor in weeks or months. The exposure is never equal throughout. The edges or top and bottom sheets are the only exposed parts. The other parts are reached only by slow, gradual capillary attraction. And before a given atmospheric condition can penetrate very far the relative humidity may have changed several times, changing the exposed portions with it. When taken down, the paper is quite possibly farther from a uniform condition than before.

Wavy, curled, buckled paper hasn't a uniformly distributed moisture content. If it had it would be flat. Uniformly conditioned paper lies flat. Willsea Paper Conditioning Machines give the same thorough and equal exposure to quantities of paper that a single isolated sheet receives, and therefore condition these quantities uniformly to a pressroom atmosphere in about the same length of time that an individually exposed sheet requires—which is less than two hours.

Yes, you can handle stock to some advantage by these old methods, but you can not accomplish the same results—not to mention the time, space, and labor considerations. And you can get along without Willsea Paper Conditioning Machines—just as you can without automatic feeders, adding machines, motor trucks—you can make 5% instead of 10% profits, if you want to.

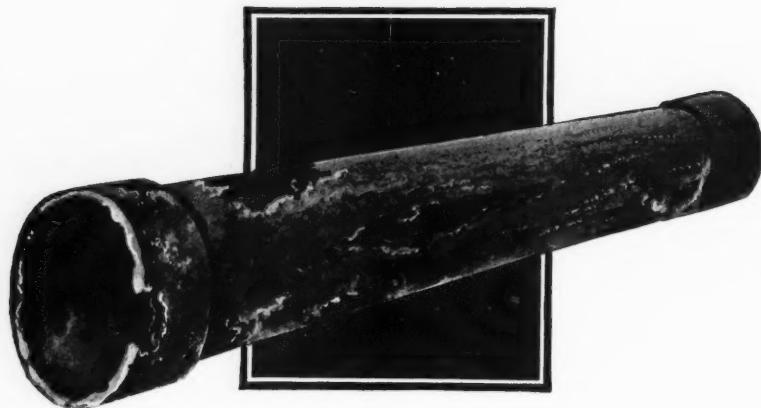
Write for Catalogue

THE WILLSEA WORKS

Engineers • Founders • Machinists

ROCHESTER, NEW YORK, U. S. A.

Also Manufacturers of Multi-Color Presses for printing, scoring and cutting cartons from roll stock;
Tubing Machines for making rectangular boxboard tubes or shells; and other special machinery



When it destroys even steel, Think of its effect on PAPER!

RUST is nature's infallible sign of disintegration and destruction in metals. It invariably indicates the presence of oxidizing, which is a form of burning resulting from oxygen in the atmosphere uniting with certain impurities.

What rust is to metals, fading is to paper. Its cause is identical,—the presence of impurities. And the process is precisely the same,—a burning or destructive reaction being set up when these impurities come in contact with the atmosphere.

If records have discolored, if the paper of which they are made isn't as white and clear as when first manufactured, these records cannot possibly be permanent. They are no more enduring than a scrap of metal being eaten through by rust.

For more than *three-quarters of a century* the L. L. Brown Paper Company has specialized in the manufacture of record and correspondence papers which do not fade and disintegrate. These papers are made from none but pure, white rags,—the only kind of rags from which permanent papers can be made.

Specialization for almost a century and the best raw materials it is possible to obtain,—these are important factors in the immunity of L. L. Brown

papers to rusting and weakening, and the supremacy they have maintained for several generations. For important documents use L. L. Brown papers.

L. L. BROWN PAPER CO.
Adams Mass.
New York Chicago San Francisco Los Angeles



BROWN'S Ledger, Linen and Bond Papers

[SUPREME IN QUALITY SINCE 1849]

BROWN'S
LINEN LEDGER
White, buff, blue

ADVANCE
LINEN LEDGER
White, buff, blue

GREYLOCK
LINEN LEDGER
White, buff, blue

GREYLOCK
LINEN LEDGER
with Brown's Flexible
Hinge for loose leaf Books

BROWN'S
FINE
White, buff, blue, pink

BROWN'S LINEN
Cream, blue, wove,
laid

ADVANCE BOND
White, buff, blue, pink

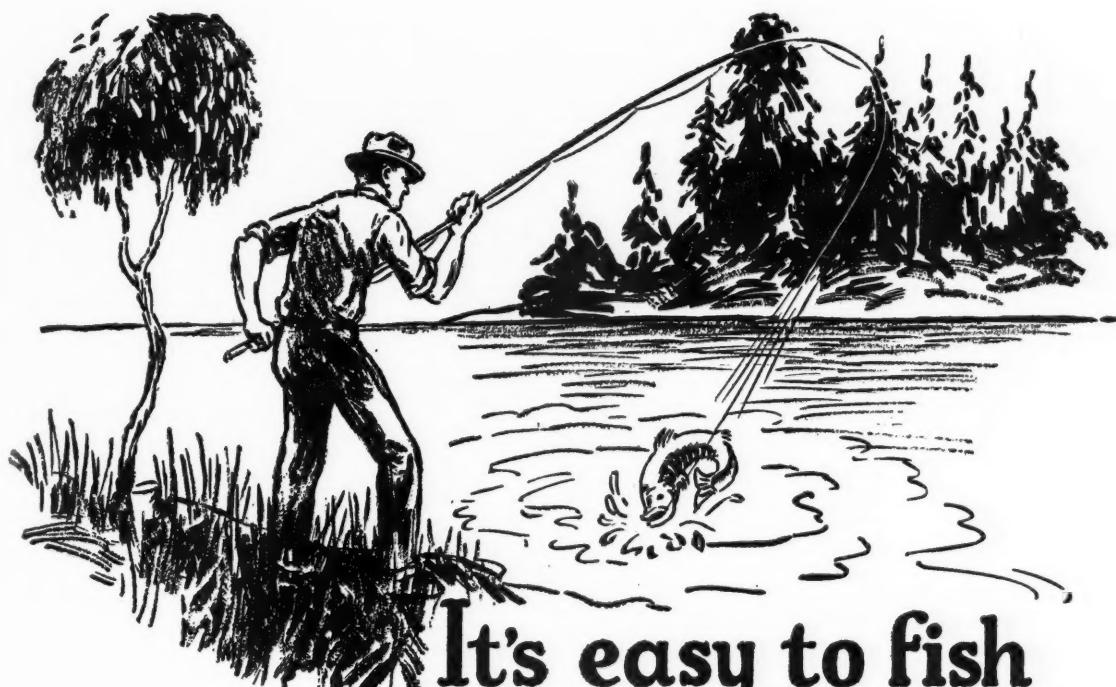
GREYLOCK BOND
White

BROWN'S LINEN
TYPEDRITER PAPERS

ADVANCE AND GREYLOCK
TYPEDRITER PAPERS

BROWN'S MANUSCRIPT
COVERS





It's easy to fish with the *right* bait~

IDEAL Products

Ideal Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

Graphic Rollers

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt.

Ideal Process Rollers

Designed to permit printers to re-surface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

Ideal Lithographic Rollers

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking-in or scraping.

It's also easy to sell printing with the right bait. But price alone, be it ever so alluring, will not hook the orders. It takes quality as well to get the healthy nibbles—the profitable business that counts most.

Ideal Rollers always turn out jobs with that quality appeal. They make friends for you. And when you figure your production costs, you'll find they give you a price advantage to offer as well.

Our slogan, "Lower Cost per Impression," has interested thousands of progressive printers all over the country in Ideal Rollers. Let us tell you more about them. A three line letter will bring you our book, "The Story of Ideal Rollers." No obligation at all.

IDEAL ROLLER & MANUFACTURING CO.

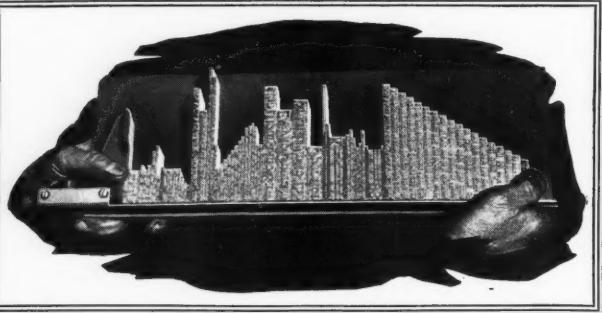
Sole Selling Agents

General Offices and Plant No. 1
2512 W. 24th Street
CHICAGO, ILL.

THE AULT & WIBORG COMPANY
NEW YORK CINCINNATI CHICAGO
Branches in All Principal Cities

Plant No. 2
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LONG ISLAND CITY, N. Y.

Can be adjusted
not only to picas
but to points



Saves floor saw
delays—Increases
production

Ready for Make-Up

Slugs Cast and Sawn at the Typecasting Machine

The slugs in this galley—varying in size as shown—were cut and sawed automatically at the typecasting machine by a Mohr Lino-Saw. This time-tested device cuts the slugs, regardless of size or measure, as they are cast. The operator merely turns the dial; the slugs fall to the galley cleanly and accurately sawed and ready for make-up. No assembler and vise jaw adjustments; no ruined mold liners, "squirts" or tight lines; no floor saw delays, with the ever-present danger of bleeding the slugs. The Mohr Lino-Saw does the sawing and measuring automatically and with unfailing accuracy. No wonder that six of the leading newspapers in the country alone have a total of more than 145 Mohr Lino-Saws in operation. Let us send you full details of this important device.

MOHR LINO-SAW COMPANY
564-570 W. Monroe Street, Chicago, Ill.



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Quality Type Metal

Always Uniform

INTERTYPE
LUDLOW
STEREOTYPE

LINOTYPE
MONOTYPE
THOMPSON

METALS REFINING COMPANY

Hammond, Indiana

Eastern Office: 461 8th Avenue, New York City

FASTEST IN THE WORLD The Wing Aluminum Mailer



A super speed mailer
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The extreme lightness
and exact balance
enable operator to
produce the ultimate
in results every time.

*It will pay you to
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Only variable speed
bindery table on the
market.

For gathering Book
Sections, Single Sheets
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Less energy wasted in
Footwork means more
energy for Handwork.

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EMBOSSING & LEATHER GRAINING
PLATES AND ROLLS

SIMPLEX

Directoplate Composing Machine

A Superior Machine With Unsurpassed Economy

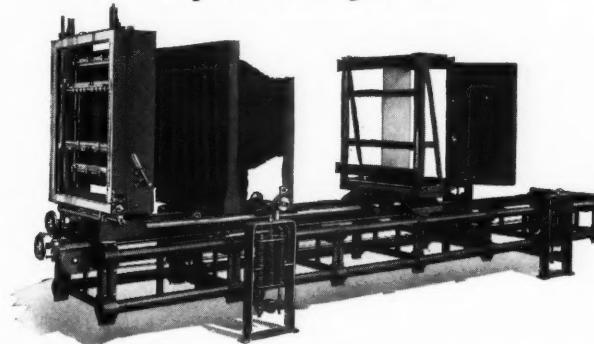


This machine will pay for itself in a short time by the saving it effects. We have a way of PROVING this that will interest you greatly. Ask us for this proof.

Directoplate Color Precision Camera

Designed especially with rigidly accurate micrometer adjustments for precisional registration.

Positively no vibration; can interrupt set up and return to exact position



If you need a Camera ask for our literature or see a Camera at our factory

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PAUL PLEUSS, New York Representative, Telephone Midwood 2703-J



Negative Papers Process Film

A standardized American Product for Camera and Direct Contact Work. Manufactured for the particular requirements of Photo-lith, Commercial Lithography, Photoengraving and Rotogravure.

CONTRASTO NEGATIVE PAPER—for quantity production of negatives for black-white line work. Vastly more economical than wet plate, simplifying work, saving time; practically no waste of any kind; perfect opacity; short printing time; clean press plates; great improvement in working conditions, fitting right into your present equipment. Specially recommended for photo-offset.

CONTRASTO STRIPFILM—for line, halftone and combination negatives. Strips on glass, celluloid or any other support; does not stretch; manipulated wet or dry; film automatically released in water and stripped in same manner as wet plate negative; simple operation consisting only in developing and fixing; perfect opacity; "fool-proof" in manipulation. The first Stripfilm of this kind on the market. Specially recommended for direct and offset printing, photoengraving and commercial photography.

CONTRASTO PROCESS FILM—for line and halftone work. Wide latitude in exposing and developing, dries fast, lies flat, no frilling, no hot weather troubles; clear whites; great definition; harddots; the least expensive film on the market; superior to any in every regard. Specially recommended for commercial lithography and for use with step-and-repeat machines, photo-offset, rotogravure.

CONTRASTO DEVELOPER—standard quality, insures perfect contrast results; non-poisonous; put up in packages for convenience of users of "Contrasto."

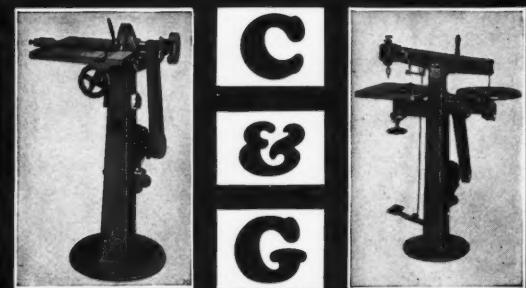
STAYFLAT PLATES, a simple, new device for holding paper and film flat in holder; eliminate pinholes caused by using glass for this purpose and reduce opaquing. Exclusive rights for use of this device reserved for "Contrasto." Furnished in sizes to fit any holder. Price per square foot, \$5.00.

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C & G ROUTER & TYPE-HIGH MACHINE

Where Profit Begins

Only after cost ends does profit begin. How low are your costs—and how great your profit? You can not raise selling prices, so the only way to assure profit is keep down cost. Labor costs in proportion to the tools it works with. Get the newest and most efficient tools and you have insured low cost—really good tools are low priced and cost little to own and operate. Let us tell you all about the new C & G precision tools that have literally changed composing room practice.

Designed and Made by

Cheshire & Greenfield Manufacturing Co.
182-184 Huron St., Milwaukee, Wis.



"KEESE" Full Automatic SEAL AND LABEL PRESSES

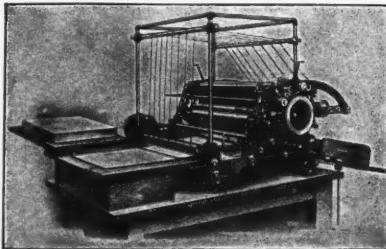
Prints one or two colors—embosses and cuts out ready labels all in

ONE OPERATION

Capacity approximately 30,000 finished seals per die and per day. For instance, ten one-inch dies will give capacity about 300,000 finished seals per day.

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INTRODUCING THE "SMALL REINHARDT"



Rules, Cuts Perforates Creases

All in one operation

With this machine ruling is no more an art—it can be done by anyone. An indispensable machine for every printer or bookbinder.

*Large stock.
Highest testimonials.*

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Model

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The Machine with a LOW Plunger

Will Stand Up to the Most Exacting Conditions

Nothing to Match It

SOLD BY ALL TYPE FOUNDERS

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NEW!

If you have not tried this new TRIANGLE COVER INK you do not know how easy-working and opaque a cover ink can be. It covers all stocks in all colors with one impression.

Send for "Comparative Test" folder,
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Printing Ink
PRINTING
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LITHO INKS
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EMBOSSED ON OUR PRESSES
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Everything for the Engraving Department



TEN MINUTE BULLGRIP PAD GLUE

Always flexible, ready for use, cold, no heat, never sticky, moisture proof, allows removal of sheets with clean edges, reinforcing unnecessary, non-inflammable, spreading capacity double that of hot glue. You have tried many, why not try the best? Price per quart, \$1.75. Per gal., \$4.00. 24 gal. lots, per gal., \$3.25. F. O. B. Chicago. We stand back of our products.

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Send \$1.00 for catalogue to
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Special Art Work to Order

BUSINESS CARTOON SERVICE
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Overlay Knives

Tested for
Quality of Temper

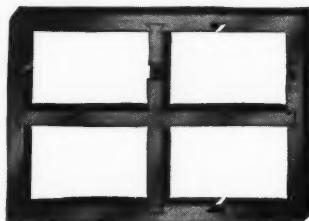
HAVE keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. The blade runs the entire length of handle and is of uniform temper throughout. A knife wears covering can be cut away as required.

Price 6c Postpaid

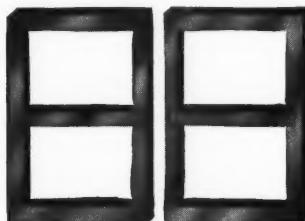
The Inland Printer Company
632 Sherman Street, Chicago, Ill.

“AMSCO” PRODUCTS FOR PRINTERS

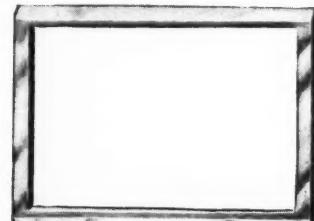
Electric-Welded Steel Chases, Brass and Steel Galleys, Lead and Rule Cutters
Mitering Machines, Brass Rule, Etc.



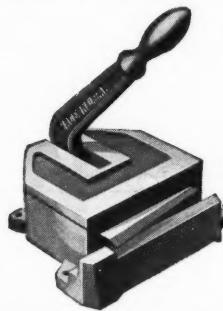
BOOK CHASE, SHIFTING BARS



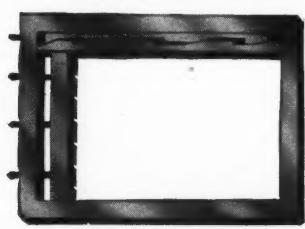
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Beveled and Square Stock Chases for
All Job and Automatic Presses



SUPREME LOW SLUG CUTTER
Price \$33.00



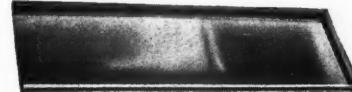
STEREOTYPE CHASE



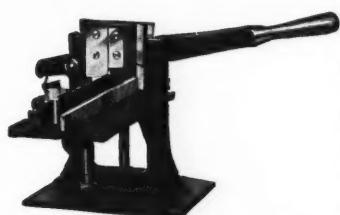
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Cast Iron in 16 Stock Sizes
Steel Made to Order Promptly



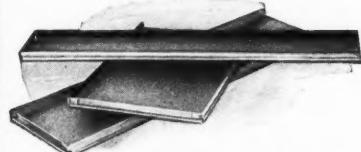
“AMSCO” IMPROVED MITERING
MACHINE
Best Made—Price \$48.00



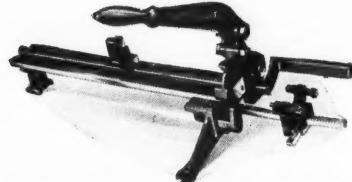
ALL-BRASS GALLEYS
Channeled Rims, Riveted Bottoms
Best Brass Galley Made



COMBINATION CUTTER and
MITERER—Price \$45.00
“Two in One at the Price of One”



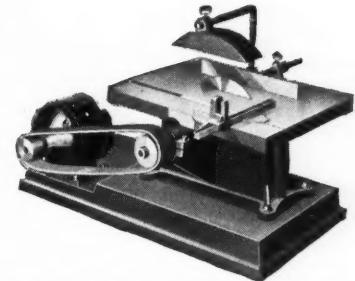
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Beaded, Spot-Welded Corners
Standard Gauge



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Prices \$26.00 to \$36.00



ALL-IRON FORM TRUCK
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Save Rollers and Improve Quality
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Best of Everything for Printers. Send for “Amsco” Price Circular

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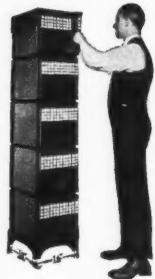
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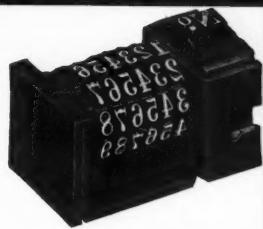
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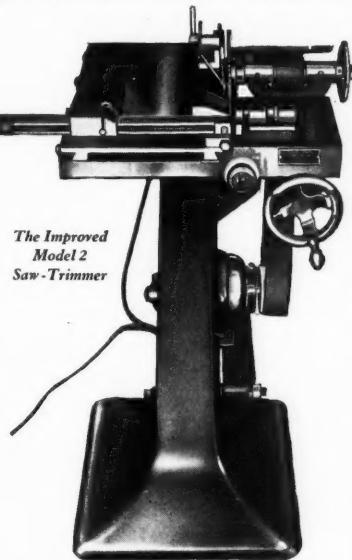
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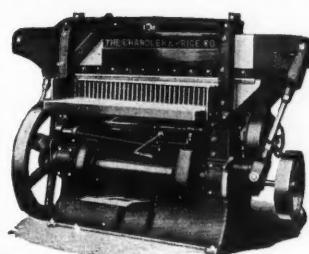
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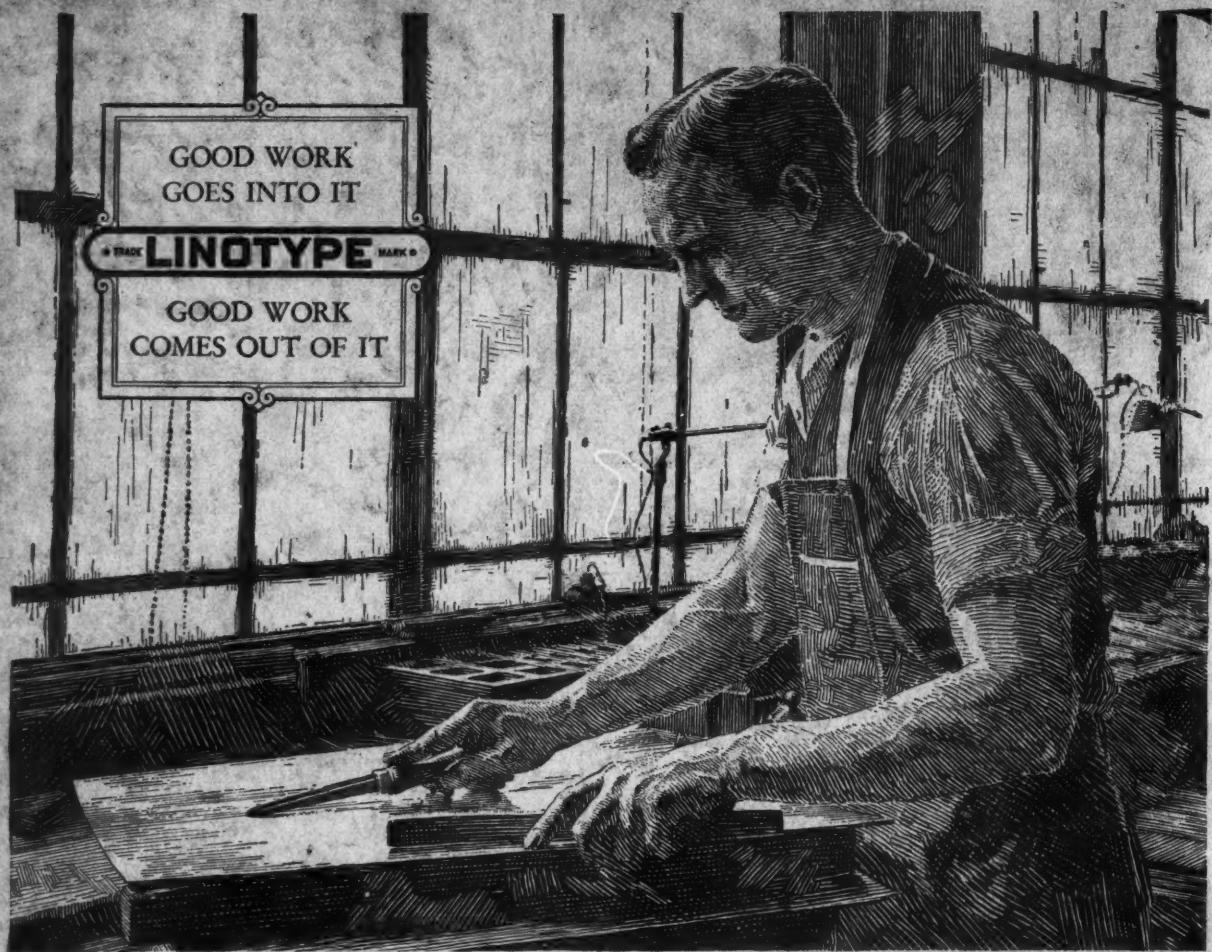
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